

THEATRE 43

Demand for Pix Stars on Air Shows Ups Guest Shot Ante to New Highs

Bidding for screen stars and comedians has reached a new high with the continued increase on demands for their services as guests on air shows. Result is that the asking price for a one-time shot has been upped of late from a former \$1,000 average to \$2,000, making the gamut anywhere from \$150 to \$3,000.

With the advent of Frank Sinatra's show for Virmas over CBS tonight (Wed.), the recent inauguration of the Philco-Variety 'Hall of Fame' over the Blue Sunday nights, the recent return to the air of Fred Allen for Texaco, and other programs, the bidding for screen personalities has reached its greatest peak in years. There are 34 programs which use stars as guests going out over the waves each week, with the bulk of these representing variety or semi-variety shows.

Breakdown shows 15 programs call for services of comedians, 10 for personalities who sing and are good on chatter, seven for straight dramatic appearances, while two seek stars who can play instruments or sing.

All pay top coin, with Revelt forking out as high as \$3,000 for a straight dramatic shot by film star on 'its show' starring Gertrude Lawrence and heard over the Blue Sunday in the 10 to 10:30 p.m. slot. Screen stars who can easily pick up several thousands with two or three appearances, both on straight least programs, such as the Philip Morris Playhouse, and then cash in on the variety-format shows.

The big coin has even spread to a daytime show, the Owens-Lionel 'Broadway Matinee' over CBS Monday through Friday in the 4-4:30 slot, which stars Althea Drake. A guest performance on this show pays from \$1,500 up, according to the personality's drawing ability.

3d Dimensional Film Due for B'way Preem Within Next 6 Months

Possibility that Broadway may see its first third dimensional feature picture is the first sign of the coming year was revealed by sources close to the Ramsdell Corp., owners of the recent rights. Several before top film execs took place in New York late in '43 and for the first time it was seen that the medium could be controlled. From reports of execs who saw it, it generally was considered that the 'medium' of the day of having a train or some object in the pit suddenly seen to step out of the screen through the stage, could now be eliminated by instruments that control the size of objects on the screen.

It was also learned that tests for backgrounds and personalities are now going on in Hollywood, with so far no particular company has secured the licensing rights, but that 'Patent is on the inside trail.' Ramsdell Corp., owned by Arthur and Floyd Ramsdell, latter a man who has the patent on the invention.

Wrong Co Picture

An eastern exhibitor, playing pictures on percentages with one of the majors, but losing track of what he had on exhibition, made the faux pas of the century.

He sent in a boxoffice statement on a picture that he wouldn't be playing until the following week.

Urges Pix as Rep At Peace Table

Washington, Jan. 1.

Harold Hopper, chief of the motion picture section of the War Production Board, on Friday (31) admonished the film industry to 'get together and put up a united front to see that films are represented on the peace table for the purpose of assuring free access to the post-war world markets.'

In a statement issued to the press, Hopper pointed out that the United States, Russia, China, and Great Britain will write the peace terms, and 'it will be in the hands of their stonemason to decide what conditions they deem wise for the distribution of pictures, and the interchange of films in the world markets as a means of promoting and continuing the peace.'

Hollywood asks no favors in the terms to be written, Hopper continued. 'All it asks is that its product be allowed to come into free competition with those of any other country, unhampered by legislation, tax penalties and embargoes which have been imposed in the past by foreign countries on the importation of American films.'

Hopper stated the four Allies will decide this question at the peace table. Hollywood, he said, will unite victory to be laying its plans for the proper presentation of its case. His program should be thought out in advance and should be ready, he said.

State suggested that the industry should maintain adequate representatives on the scene in Washington, available at all times to cooperate in following developments in relation to the post-war situation.

Hopper warned Hollywood against missing these present opportunities or it will be faced with the same old restriction and embargoes that prevented the film industry from exploiting foreign markets in the period before the current war.

Griffis' OWI Coast Trip

Stinson Griffis, chief of the motion picture section of the War Production Board, will leave for the West Coast of 'War Information' (domestic branch), left last week for Hollywood, the continent, the Hollywood War Activities Committee on shorts releases.

Griffis is currently on leave from Paramount.

\$2,500,000 FOR 95 TOP U. S. PIX

'Bell Tolls' Heading for No. 2 All-Time Grosser with \$11,000,000 — Republic's 'In Old Oklahoma,' Headed for \$2,500,000, a Key to Prevailing B.O. Strength

55 OVER \$2,000,000

By ARTHUR UNGAR

Hollywood, Jan. 1. Films hit the jackpot (in spades). With less product on the market than the previous season, the 95 big pictures which got their initial screening from December of 1942 to mid-December, 1943, are figured to hit a record high of \$21,500,000 for their producers and distributors.

These pictures are about 20% of those released and exhibited during the year and all brought in returns of \$1,000,000 and more.

Leader for boxoffice like is 'For Whom the Bell Tolls' (Par) which has played scintillated roadtime in 126 spots and earned over \$4,000,000 for the company already; and when it finally hits the regular spots in 1945, away from the advance admission sale and the 70% rental basis, it will have gotten domestically around \$1,100,000. This is second best gross in the history of the film business, the record of course, being held by 'Gone With the Wind.' This has gone close to \$20,000,000.

Figures quoted are all for the domestic market and with foreign revenue added the pictures should gross at least another \$75,000,000 to \$100,000,000.

'Song of Bernadette' (20th-Par), just released, is going to be the basis as has been 'Bell Tolls' and from conservative estimates should bring in about \$7,000,000 in the American market.

'Madame Curie' the Metro prestige film with the Garson-Pidgeon combination, is another recent entry with the company figuring that about \$3,500,000 will be the homecoming take for this one. Film is just in initial bookings, with the Metro boys a little concerned about intake possibilities until the film goes into wide recent release. 'North Star' handled by Republic in domestic release, figured it would be at the box, with \$2,800,000 estimated for its U.S. return.

It is being most notable in the entire list that 53 of the 95 pictures listed are bringing or will bring in \$2,000,000 or more in earnings.

Twentieth-Fox, in this class, with 16 of the top bracket films to bank on for its 1944-45 release schedule, should get a return of around \$40,200,000 for its investment, with Warner figuring on realizing return of \$26,000,000 for '14 films.' Metro

(Continued on page 54)

Gary Cooper, Ingrid Bergman Pix Gross \$28,000,000; Sam Wood Top Director

Deadline Jan. 1

This edition of 'Variety' went to press Jan. 1. Early deadline, because of the mechanical problems and the size of the issue, makes it necessary to omit certain standard departments this week.

Solons May Air Luce's Blue Buy

Washington, Jan. 1.

FCC officials had no comment to offer after the sale of chunks of the Blue Network to Henry Luce, Chester J. La Roche, Mark Woods and Edgar Kobak. One spokesman explained that there was nothing about the sale which would require it to come before the Commission for action.

There was, however, considerable speculation among the few Congressmen still in Washington, and a strong hint that the subject would be thoroughly aired following the end of the Christmas recess. What has the politicians worried is the Henry Luce purchase. Luce is one of the leading supporters of Wendell Wilkie for the Republican Presidential nomination. Feeling was that the web could be turned into a Wilkie mouthpiece this spring, and this has many Republicans concerned, since the organization generally is opposed to him.

Cab and Duke Insist They Entertain Negro Sailors

Chicago, Jan. 1.

Cab Calloway and Duke Ellington, both playing engagements here, have taken hand with the Navy Department & Recreation Division, announced Cab Calloway that they will play any date at Great Lakes Naval Training Station this year unless they are allowed to play before the 8,000 colored trainees at the station. Both leaders are willing to play two shows on their day-off, soldiers-deferred the order of their performances will be for the benefit of their own race.

Calloway and Ellington both played engagements at Great Lakes last year. Neither band leader has yet agreed to play a date for service men.

Soldiers Save Show

New York, Jan. 1.

St. Paul Civic Opera Co. faced the prospect of staging its January season, 'Rigoletto' with the school boys as the male chorus of singing rangers until Colonel Keeley, commander of the Ft. Snelling post, here came to the rescue. He offered the services of his singing soldiers, and the offer was eagerly accepted.

Civilian male chorus just wasn't good enough to meet more over 18 being in service or war work.

The top boxoffice screen names of the year are Gary Cooper, leading the male contingent, and Ingrid Bergman the feminine. Both of them appeared in 'For Whom the Bell Tolls,' while Cooper also was in 'Friede of the Yankees' and Miss Bergman's other picture, 'The Black Cat.' This selection is based on the fact that the two Cooper pictures are in line for a \$13,000,000 gross and the two in which Miss Bergman appeared are headed for a total take of \$14,700,000.

Top coin director is Sam Wood, having brought to the boxoffice the two films that Cooper appeared in—'Bell Tolls' and 'Friede of the Yankees.'

With the fear of the \$87,000 ceiling in earnings having disappeared, the top bracket talent did not shrink any studio chores, although there were a few exceptions. Dealings, getting percentage of the profits, and other contractual relationships worked out whereby the personalities, directors and writers could get the maximum of coin, after tax deductions were made by those of the pictures. These writers, directors and producers will show up on the 1944-45 releasing schedule.

Salaries of course, were at the three-point, with only a few exceptions. Still, one will find that players and others who worked in more than the average amount of pictures usually attained a gross take that was more healthy than it was in 1942.

Possibly one of the biggest money-makers of the year was David O. Schnick, though he has not completed a picture in a number of years. His profits came through the sale of various properties to 20th Century-Fox as well as the sale of personalities for his pictures of the year.

The famed Ingrid Bergman to Paramount for 'Bell Tolls,' Dorothy (Continued on page 12)

U.S. to Aussie in 4 Days Is Post-War Outlook For American Talent

By ERIC GORRICK

Sydney, Jan. 1.

Directly the gun has ceased firing, and with the lifting of military and travel restrictions, two-day-a-day soldier-servant Australian show business, will boom as never before.

Valued as an air transport system operating between U. S. and Australia, likewise Great Britain and Australia, the post-war outlook for the coming year and on a continuous basis.

Valued as a post-war period, it is figured, will make it possible for U. S. acts to reach Australia within four days, a 10 to 12-week sea voyage to New Zealand for additional playing time, then travel to South Africa for a 10 to 12-week sea voyage, and finally return to U. S.

● **Conclusion**

By ARTHUR KOBER

THIS WAS THE WORST

Administrative Changes at 20th-Fox, RKO and UA Over a Year Ago Paid Off Big Dividends in 1943

SUCCESS STORIES OF UNPRECEDENTED STATURE

Frustrated Opera

By JAMES (GIACOMO NASO) DURANTE

Sono Durante, tenore del grazia, tenore robusto, tenore... What? Did he rise for "Variety"? O. K. Well start again. "Variety" got a 30th anniversary comic up. I got no anti-vaudeville. A sad one. The one that marks the 32nd year that I have not sung opera. You are surprised? Why, I was once one of the greatest opera singers the world ever seen or heard. Leave me tell you the story.

The records say I was born in New York in 1913. They list my professional debut as 1927. This is a huge salary. In 1940, when I was 27, I had a glorious tenor voice. My high notes were like a cannon shot, me mezza voce... ah, that mezza voce! And my pianissimo! I sang so pianissimo you could not even hear me.

James Durante: I went to Italy to study with Fernando De Lucia, teacher of Caruso and John McCormack.

De Lucia said to me, "Giacomo, you're like a voice like yours. I've never had. It's positively distressing."

"Thank you, I say."

"It overwhelms me with 'revulsion,' he says. And what could I do but blush modestly and say, 'Thank you, I say.' I have trained many a singer in my day," he told me, "but I've never had one with such phenomenal ability to sing off pitch."

De Lucia's words were not to be answered at... especially wit!

"Amozza like miteo."

"I debuted at the Teatro Verdi in Milan, in 'Pagliacci.' Utterly sincere greeted my first aria. Then a mother-in-law rough it home. I knew they were turned."

Then I sang the high B natural "A voi tre o'ra." Wit! one mad scream, the audience was on its feet, heading for the stage. Chairs overturned, they could get their hands on me tossed at my feet. In the frenzy, some threw their hats. I knew they wanted my autograph, and so I ducked out the rear. I said, "I have to do to stand there and leave 'em. I couldn't wait a X."

The Milan papers said the next day that my singing stopped the opera completely. Even my rivals had to admit that even if I didn't stop it, I loved it up an avenue!

From Milan I went to England, where I was engaged to sing 'Aida' at Covent Garden. It was there, with the help of a mistress and my glamorous career, that I established the world's record for hitting the highest note in the history of opera.

Caruso was in the audience, and came backstage to congratulate me.

"Durante, mio caro," he said, "how do you do it?"

I carefully explained to him the secrets of the Durante method of voice control and production. When I finished, Caruso asked me:

"An' now, Giacomo," he said, "there's one more thing I want to know. Why do you do it?"

I even offered to teach him the Durante method, but he turned me down with thanks. He said one very nice line in the whole was enough. I understood and said no more. He was the great Caruso, but I was the great Durante.

It was at the Metropolitan Opera in New York that the blow fell. Toscanini, who had had of my great triumphs in Europe, was afraid to ruin me now all at once, in a starry role. European auditors, however, they told me sing, and Toscanini didn't want that to happen here.

I agreed with Toscanini, and so I started out in a small part. I could grow on the public. The role I chose was Ruiz in 'Trovatore.' I delivered the note to the main tenor. Marston, then I stand by. My manly physique would attract attention and attention night. Toscanini said:

"All went well till the third act. As Caruso went onstage, he said he was having trouble with his high C. I decided to help him. When the time came, I was right behind him. I pushed him aside and sang the high C for him."

The audience got up and weep. They shouted and screamed. The opera could not go on until I left the stage. Wotta excitement!

But even in my triumph, there was tragedy. I wasn't warmed up, because I didn't expect to sing that night. The strain of the C was too much for me. A blood vessel burst. Inside me, some hemorrhage swelled and stayed that way. Later, when I tried to sing, I found-out the hemorrhage.

"Rather than risk the pain of my incurable ailment," I went back on the stage, after trying for 15 years to regain me. I went. For 30 years, I have suffered in silence. My greatest and dearest dream, and the pride of my life, is now a blot on the blink that unhappy night in 1911.

But lately, maybe, you've noticed the improvement in my vocal program. I began singing in 1912, and the century has begun for my high notes. It's not a vain, empty thing. Durante ain't just livin' in the past. I think we are coming!

Soon, I hope, I'll startle and amaze the world again. Maybe you will hear again the powerful, lush, operatic, penetrating tones of the great Durante in the middle of the century. No, even more than that... the comeback of the decade. Listen in and see.

By MORI KRUSHEN

Three of the great American motion picture companies—two so regarded by virtue of their huge capital structure and theatre holdings, and the other because its long-established trade name—this year began to reap enormous benefits from administrative changes made well over a year ago, as well as from generally booming business conditions. Although most of the realignments of top executives which thrummed through 20th Century-Fox, RKO and the United Artists took place over a year ago, the effects are now being fully felt. No equally significant changes took place during this period in other major companies—Paramount, Metro, Warner, Columbia, Universal.

Perhaps the most far-reaching administrative change occurred within RKO, beginning with the resignation of George Schaefer. At Schaefer, the ex-vice president of information picture company without a show, business background took the helm. An undisciplined and inexperienced member of RKO's board of directors and overboarded as the likeliest candidate for the top spot at RKO. Representing only a few months of service at the University of Colorado, it was Rathvon who originally made the recommendation to Odium which led Atlas Corp. into the film business in general and RKO in particular.

Rathvon inherited a precarious situation. Aside from the distribution department under the steady guidance of Ned E. Delmon, there appeared to be no other executive setup. Charles W. Koester, then newly-dropped studio head, had yet to prove what turned out to be marked ability in the production field. RKO product was previously deficient; in production field, RKO product was constitutionally continuing, serious drain on company resources. It became necessary at one time to produce theatre properties of a kind of director, replacing a time when RKO prospered to say the least, were to be taken and encouraged to go to the theatre. For the theatre were the salvation, and continued the bulk of RKO.

Theatre and Other Shifts

Once key men in distribution and production were satisfactorily established, the studio began to reorganize its theatre operations at RKO Theatres. An energetic operator with a first-hand, practical working knowledge of virtually every territory in which RKO was at the time, was named.

Warner theatre operations and later general sales manager for WB Pictures. Under his direction RKO operations were turned into a new high ground, the normally profitable circuit-doubled and trebling profits. Towards the latter part of 1943, in recognition of the unparalleled strides made by the studio, the board of directors decided to replace the authority over theatre operations, Malcolm Kingsley, who formerly also concerned himself with theatre operations, was named to head the theatre department. In recognition of his value in the financial phases of operation, Leon Goldberg, RKO Corp. treasurer, like Kingsley, Harvard Business School graduate and former Wall Street, became studio manager under Koester, while Sid Russell, former RKO studio manager, was appointed executive vice-president.

Floyd B. Odium, emerging as the dominant factor in RKO through control of over 50% of both common and preferred stocks, became chairman of the board of directors, replacing Richard C. Patterson, Jr., who was assigned to the newly created post of vice-chairman. And, for the first time in its history, RKO had a Board of Directors, which met for the first time during 1943. RKO Corp., the parent company, came up from behind the eight ball and rolled up a net likely exceeding \$5,000,000 when the final figures are compiled up to Dec. 31, 1943.

Earlier this year, when it was already evident that RKO had turned the corner, RKO Corp. had decided to make the improvement possible, and said: "I am, Mr. Lucky." (Mr. Lucky's is an RKO picture starring Gary Grant).

Though no studio picture can be regarded as responsible for the RKO upswing, it should be noted that the phenomenal success of an independent production, Edward A. Galt's "Hush," which costars the husband and wife team of Robert Montgomery and Jeanette MacDonald, was the last of its kind. This film, with a studio production cost of under \$200,000, according to studio execs, is now estimated likely to gross \$2,000,000 in the U. S. alone.

Skouras, Connors, Et Al.

Major production and distribution policy revisions have also marked operations at 20th-Fox, since the advent of Spyros Skouras as president of the company with Tom Connors as vice president. In distribution, Connors, intensely trained in the ways of Leo the Lion, has apparently cast 20th-Fox distribution policies much in the same mold as the policies of the legendary Leo the Lion. Together with Spyros Skouras, tremendously successful head of the National Theatre circuit before he moved across the street to 20th-Fox, he is now, as 20th-Fox president, well valued into 20th-Fox.

Supported and encouraged by veteran showman Joseph P. Kennedy, who has been quartermaster for the United Artists, Skouras, in charge of production, who returned earlier this year from Army service to take up his former duties at the studio, has been able to effect a number of important changes in company policies. But not until some exact changes had been made.

Peak Production Costs

From a studio budget of some \$10,000,000 annually prior to 1940, the cost of production (theatrical) has risen to \$25,000,000 for 1941; \$26,000,000 in 1942; and is now approximately \$40,000,000 in 1943, the highest in the company's history.

John Q. Public Now a Mugg

By IRVING BRECHER

Now that "Variety" is on the national networks, the motivating force behind the Philco radio show, it is a cliché that more and more people are going to read the paper. There is no telling what will happen to speaking habits of the nation if "Variety" becomes standard reading matter in the average home. We can expect this.

(SCENE: A typical American home. An eight-year-old boy enters and tosses his school books on the couch. His mother, who has been reading "Variety," looks up at him.)

Mother: Hello, John.

Junior: Hi, Mom.

Mother: How did you make out in the geography exam?

Junior: Bofo. Junior Gottlieb rated solid, click in test again.

Mother: What grade did you get?

Junior: Ninety-five per cent of normal. Top figure for this schoolhouse.

Mother: Think whom when you figure it turned on your opening?

Junior: And tough opening; a history exam right across the hall.

Mother: Test run smoothly?

Junior: Sure hitch. Mr. Dirndl m.c.'d. Opened with short patter on examples of left state and turned up and down aisle to see that audience had no extra notes. Swank turnout, that fellow called "classroom," hung on Dirndl's every word as he sequenced from latter to laugh-laced business of handing out blank exam papers. Then followed scintillating Dirndl, as quizmaster, popping questions at audience by now a jumble. Guess how Dirndl and fast when Daniel locked horns with Junior Gottlieb, last minute addition to the class. (Reviewed under New Pupils.) Bottles, who was a somewhat upstart, appeared in his most recent straight years at Elmira Reformed School—clicked by Nervousness at very opening caused jaw to fluff answer to Holbrook Nelson, Jr., who was a member of the class.

"Mr. Dirndl," who gives a gold star" brought down, and also brought down heavy ruler across his knuckles. From then on, Junior Gottlieb was a member of the class, and tossed off capital of U. S. and topped this by correctly naming the five hemispheres. This mapped how cold and gutted bowed off with audience, from the floor and man, Geography Exam looks like it can stay forever in P. S. 46.

By shaving out all account, Leo, watering the ink, smaller answer, writing on both sides of paper, school can ring up hefty profit. Add to this brief running time of exam, allowing plenty turnover, and it looks like such for Board of Education, which insisted "G. E." to run a mountain of mosh.

Yes, boys, "Variety" is the spice of life! —Bree.

and possibly the largest amount spent by any studio for production.

At the same time, however, domestic rentals also climbed to new peaks, with 20th-Fox receipts averaging close to \$1,000,000 weekly domestic during 1943. Combined with returns of some \$2,500,000 from the foreign market, total receipts from distribution are near the \$5,000,000 mark at the close of 1943.

The decision to embark on a program of earlier product was predicated, to a substantial extent, on a program Tom Connors' analysis of rapidly changing conditions. 20th-Fox had previously indulged for around \$10 million in 1942, in long-distance pictures, 14 B pictures. Connors had estimated that under the present conditions, it would be necessary to eliminate all B picture production. He held that the market would support and exhibitors would pay for A pictures because the supply of such product, from all sources, was necessarily limited by the extent of financial and technical availability.

Scars, Leserman and UA

United Artists next to RKO, experienced the most violent upheavals in top executive personnel as well as policy within the past two years. Here the firm's trade names, Damme & Phyllis, and George C. Seitz, Jr., who had been in charge of the company's production, formed and abetted by Edward C. Rattery, UA press, and Arthur W. Kelly, UA, in charge of foreign distribution and finance.

UA, once regarded as the Tiffany of picture business, underwent a major surgical operation and emerged unscathed as a new and improved picture company.

Scars and Leserman, who he brought with him: set as their primary objective, the acquisition of sufficient product to provide a steady stream of pictures to the market. Towards the close of the year UA had some 15 producers, including both active and non-active. During the course of the year UA rolled up record-breaking returns, strongly entrenched in the foreign markets, this was, the first year that domestic operations, previously, in the past, had shown a profit. UA's foreign picture distribution in the U. S. and Canada, estimates were that total rentals, domestic and foreign, would reach close to \$20,000,000 for the 1943-44 season. UA's foreign picture distribution for UA, thus, while the corporate structure of United Artists created and aimed owing to disturbances and differences among the distributors, the distribution program was organized from ahead.

Other major companies, already strongly entrenched from previous years, have been able to provide for important executive changes, consisted or stepped up their profitable operations.

PRODUCTION LOOK FOR 1944 Industry Takes 'March of Dimes' Charity to Its Heart: 4th Drive

Release Schedules Pretty Much a Banknite Situation Nowadays—Releases Shift From Day to Day

By ROY CHARTIER

Scanning release schedules from day to day, rather than from month to month, is becoming the new normal for operators and film buyers are today being thrown into constant confusion because it doubt is a year yet will be made available 30 days hence, let alone 60 days. Furthermore, the cause of the switches being made by distributors, they are now being forced to keep a weekly record with changes of the dates on which pictures will be freed by the various companies for general release, and it is not clear whether the picture has been booked so close to release.

Whereas in former years the distributors would set national availability as much as three months in advance, and live up to the date scheduled, now the buyers are fortunate to be able to find out the date of release a week or two hence. In fact, it has become necessary in many cases to check back regularly to confirm whether a date that has been set will stand, the distributors having developed the habit of designating pictures off the schedule and holding them back for months, meantime shoving others in for release.

The lack of release dates has reached the point where certain companies do not even tell a buyer—or a trade-paper reporter—when a picture will be made nationally available during the month of January. With few exceptions, February releases are being scheduled, that's out of this world because the distributors aren't thinking that far ahead.

Product Looks Strange

Outlook on product, however, is highly optimistic since the producers are gradually weeding out the bad film, turning their attention more and more to screen entertainment of a costlier nature, and, as a result, are furnishing pictures which possess greater staying power at the box office. The result is that the number of releases dwindled sharply and, it is anticipated, the new year will see even fewer pictures than the last. But if the high quality of the recent past is maintained, no shortage will be faced in the future.

"Most pictures on release in December are being compared with the pictures of last year, but it's pointed out, the gaps are filled through the practice of distributors to pre-release more film than in former seasons, plus the fact that nowadays playing time bottles up, and extending engagements carry many pictures over from prior months. Regardless of current national releases, this takes care of hundreds of theatres which have, after a manner of speaking, been on the waiting list. As one of the more astute film salesmen said last week, when even he didn't know what this company would send on national release, he said, "I'll take the next few weeks." We don't even need release dates anymore.

Alphabetically Scanned

This is the way the situation shapes up as of the present, amongst the various distributing companies listed in alphabetical order but taking note only of top pictures on the release list.

Columbia. For the month of January the lone possibility is "None Shall Escape" but no definite word as to whether it will be released as late as indefinite at the moment is "Cover Girl," though it may see the national release for February.

Metro. January will see the national release of "Thousands Cheer," "Circus of Lorraine," and "The Girl in the Red Velvet Swing." While in February this company is making "Madame Curie," "Cry Havoc," "The Fighting 69th," and "The Girl in the Red Velvet Swing." It is expected to set up only last week, and to show how things are changed, "The Girl in the Red Velvet Swing" is being figured for February, was taken off completely and "Curie," a probability for April, was moved to March.

Mogam. A question mark stands for both January and February, but sales information for the "Ground Crew" and "Ladies, Let's Dance," may be set for release in January, both being the property of the distributor with the biggest backlog of all will have two on which avail-

ability notices will come out from the exchange in January. "Birdie Hines" and "No Time for Love." So far, only one of the costlier stripe will be released in January. February, "Strike of Morgan's Career."

RKO. Singleton topper for January from this district will be "The Great Dictator," while for February the tentative national release item will be "Tender Comrades."

Republic. "Boyfriends" toppers from this outfit for January will be "Fighting Seabees" and "The Monster's Castle," on both of which a lot of money was spent. In February, in definite at the moment, the possibilities are "Men From France" and "Crosby and the Seniors."

Twentieth-Fox. The Lodger" is the lone release so far for January, while February is in the great here, but "Jane Eyre" and "Song of Bernadette" are likely.

Universal. For January "Gang-Bang" and "All Baba and the 40 Thieves" are on the schedule but February is still a question. "Possibilities for the latter month are "Ladies Courageous" and "This Is the Life."

United Artists. There's more on the January-February schedule in this district than from any other. They are "Jack London," "Woman of the Town" and "Three Russian Girls" (January); and "Knickerbocker Holiday," "It Happened Tomorrow" and "The Sign of the Cross" (February).

Warner Bros. All any buyer knows concerning forthcoming releases from this company is that there will be two pictures on the national availability list for January. "Destination Tokyo" and "Desert Song." Nothing has been set for February and doubtful as to what will come during that month, but possibilities, very vague at the moment, are "In Our Time," "Passage to Marseille" and "Mark Twain."

Review of the Warner sales policy to sell only two pictures a month like this is that not all three pictures will come along in February.

Jack Barry, Ex-Minoco, Forms Own Eagle Prods.

Jack Barry last week resigned as president of Minoco Productions to become president of Eagle Productions, organization planning to produce both regular and television films in the east.

Barry organized Minoco Productions in 1941, producing 450 musical shorts during the past three years. Minoco is coined from Mills Novelties Co., the Chicago jukebox and jukebox outfit.

Expect Warners' Divvy on Common

With the company expected to show close to \$2 per common share earnings in the January year ended last August, financial circles heard renewed reports of possible dividend on Warner Bros' common stock early in 1944. Redemption of the preferred shares last fall cleared the decks for such action but actual date of declaration may be deferred until Warners' accumulate additional cash reserves. War's common shares reflected lack of such divvy in final trading session of N.Y. Stock Exchange last week.

If a common divvy is declared it will be the first on the present shares, although the old non-par common stockholders received a distribution of \$1.875 in 1929 and \$2 in 1930. Wall Street is looking for a divvy of 25c when it is declared, on present \$5 common stock.

SPG RANKS BURNING OVER ALLEGED STALL

The rank and file of the Screen Publicists Guild, N. Y., is seething over the lack of action in connection with arbitration of the union's wage and classification dispute with the distributors' homes, with fireworks promised if something isn't done at an early date.

Step in this direction will be the selection of an arbitrator by the American Arbitration Assn. If the studio district and SPG do not select one without further delay, the distributors chose Mr. L. E. Thompson, RKO executive in charge of labor matters, to represent them in arbitration proceedings, while the SPG ranks have chosen Howard L. Morgan, organizational director of the Book & Magazine Union, who also is a member of the Screen Actors Guild of the N. Y. War Labor Board.

While the AAA supplied both Thompson and Morgan with lists of available arbitrators, neither has been able to agree on one to make up a committee of three.

Nov. Average Pay Down

Hollywood, Jan. 5.—The average weekly paycheck for studio workers in November was down from the previous month at \$70.57. For the same month last year the average stood at \$59.47.

The fourth annual "March of Dimes" drive in the motion picture industry took place Jan. 24-26, at the moment of this writing, the response from exhibitors enrolling their theatres to make audience collections is greater than it ever was in previous years. Cooperation has been almost unanimous. The industry has taken this charity to its heart.

When the National Foundation for Infantile Paralysis appealed to the motion picture industry in 1941 to assist in raising funds, the response was prompt but far from national. Theatrical audience-collections, facing picture #11, in the 1941 campaign, the collections were made only in the lobby; except in a few instances. The total collected was \$435,000.

In 1942, President Roosevelt, sponsor of the fight against infantile paralysis, again asked the industry to help, and Nicholas M. Schenck, national motion picture chairman. This time the industry organized itself more thoroughly, audience collections, except in the lobby, were made of the exception, and the total raised was \$1,409,000 in 1942, despite the year, many exhibitors collected more, and the results were amazing—\$2,400,000, now, the slogan is "More in 1944."

At the home-front "For Against The Crippler" becoming an industry-adopted charity? These drives were not planned to be a mere publicity stunt in the industry, so far as expressed views, has ever contemplated making the battle to save crippled children an "official" permanent industry-sponsorship. Each year the urgent appeal for help made it a matter of industry response. There has been no non-war effort to combat it, with the exception of the N.Y.A. and Will Rogers Memorial fund-raising.

It would probably be the first instance where a great national drive was organized under its wing a charity of this kind.

Inside Stuff On How Not To Collaborate on a Play

By RUSSEL CROUSE

I have been asked by "Variety," the Little Mothers' Club, the Lady Mendl Club of the American League, the Moravia Plan Bank (which has the largest collection of autographs) and Mrs. Mary Lou (who is a very nice person, and everything I write and has a little bit of a thing going on right now) to explain in detail, for the benefit of the public, by which I collaborate on a play.

This request, undoubtedly arises from the fact that I have been collaborating for years with Howard L. Morgan, who is known as a man's Beaumont and Fletcher. We have collaborated on three musical comedies and two plays, and also collaborated on a number of motion pictures, which are all nameless, and which almost all the same way.

My collaboration, familiar with the usual method of play collaboration. When interviewed, collaborators usually say, "Well, one of us sits at the typewriter and the other paces." When Mr. Lindsay and I first started to work together, I tried that system. It did not work. We never were able to decide which one should sit at the typewriter and which one should pace. The result was that I sat at the typewriter and Mr. Lindsay paced, and I found myself bumping into Mr. Lindsay or vice versa, and this led to a state of who was bumping into whom.

When we reversed the procedure it was just as bad, if not worse. I tried to sit at the typewriter and Mr. Lindsay paced, but it was very uncomfortable. It was at this point that we invented the system which I am now revealing for the first time. I am revealing it free of charge, but, of course, I am under no obligation to do so successfully, we would not be averse to accepting in return some small monetary consideration of good creamery butter.

The Trance System

Our system is known as the trance system and is really quite simple. We meet at a given time on a given day—say next Thursday at 2 p.m. I select that time because I happen to have a dentist's appointment then and would be very glad to have an excuse to get out of it. So next Thursday at 2 o'clock we meet. We greet each other as usual and then quietly go into a trance. From this time on our spirit guides locate have charge of the whole situation. We come out of the trance three or four hours later and find on the table is a completed script. I guess we just happen to be pretty

fortunate in our spirit controls. In this respect Mr. Lindsay is a little more fortunate than I am.

My control is an Indian Princess, former Pathecoque, Lang Island, girl, named "Mudge." She is of the tribe which said Manhattan to be a very nice place, and a bottle of wine. She claims they were mopey. As a result of producing a number of plays, she has become a very nice person, and everything I write and has a little bit of a thing going on right now.

My control, however, has somewhat of a thing going on right now, as we are concerned. The only English word she knows is "collaborate." She isn't quite as handy today as she used to be. She keeps losing it in, how-to, and she has a very hard time of the script of Life With Father' we had to cut out 1876 U.S.D.

Shakespeare's Stand-In

Mr. Lindsay's collaborator, however, is a very interesting fellow. His name is Neville W. Mudge and he was, when alive, a bartender at the Terminal Tavern in London.

He claims that he wrote all of Shakespeare's plays and I must say that he is a very nice person. He says that the playwrights in those days were good ground and lofty souls. They used to have a hard time of his joint running up pretty good shows.

One night, according to Mudge, Shakespeare came in just before closing time and said he was pretty drunk because Brock Pemberton or somebody, had just turned down his latest play. Mudge gave him a mug of beer and said, "Shakespeare, said he didn't like to drink alone. One to drink him company. Mudge took a slug of who was bumping into whom."

One drank led to another. Mudge was really off-duty by this time. It now being past closing time, so he drank drink for drink with Shakespeare just to cheer him up.

The next night Mudge knew it was morning, and he was lying behind the bar and Mudge came in and was shaking him and asking him what kind of a joint did he have. Mudge said, "Shakespeare, said he didn't like to drink alone. One to drink him company. Mudge took a slug of who was bumping into whom."

One drank led to another. Mudge was really off-duty by this time. It now being past closing time, so he drank drink for drink with Shakespeare just to cheer him up.

Mudge got 30 days in clink, really taking the rap for Shakespeare's sins. And by the time he got out, Hamlet was a big hit, under the name of Shakespeare. With that Mudge up is that he had to pay a broker \$150.00 to see his own play. "That's Mudge's story, I'm not saying it's true. All I can say is that we've found Mudge pretty trustworthy and he's turned out to be very good jobs for us, including Life With Father."

So next Thursday I will write a play in collaboration. You can see how simple it is. Next week in this column I will tell you how to make a marshmallow coconut cake. Don't miss this series.

WILLIAM A. SEITER

William A. Seiter has directed one of the best comedies of the year "The Great Dictator" for RKO. His previous release was "Destiny" for Columbia.

Seiter is currently directing "Four Jills in a Jeep" for 20th Century-Fox.

FILMBUSINESS BATTLE FOR THE BOX OFFICE BOSS

A Year of Major Upsets—Name-Crippled Casts Wound Up Boffo at the Boxoffice—Necessity Gives Birth to New Stars and Cycles

Moon Over Monte Carlo

George Jessel Talks of Happier Days, Before He Went for Wall St.

By GEORGE JESSEL

In a happier day, before the time my confrere, Eddie Cantor, insisted that I take his tips on the stock market, I made many trips to Europe and would often spend a month at Monte Carlo. And the nights in June are kinder to the Riviera, I think, than to any other place.

I finished my dinner, took a last sip of brandy, lit a cigar and left the restaurant at Junction-Drive to walk to the Casino at Monte Carlo. The sky had more stars than Metro-Goldwyn-Mayer. And the winding road hung like a topaz necklace on the hills.

The gambling casino was, as usual, full of the people, particularly at the roulette wheels. To those of you who have never played roulette, it is a most simple game. A ball is sent spinning around a cup-like wheel. In which there are 36 numbers. Should you guess what number the ball will fall into, you get 35 to one. Hardly anybody ever guesses it, but the idea is so cute.

I stopped at one table and watched, and was particularly interested in one of the players who was very superstitious. You know the kind of time he loses a bet, he finds something to blame it on. For example, this one said: "How can I win when that man over there has a button popping on his coat coming on his coat? He should lose he would say: 'I should never play on Thursdays—I'm always bad luck.'"

This superstitious one had been warring that the ball would fall into No. 23 and had been playing it for two or three hours with no success and his funds were getting low. Suddenly he spied to his left a beautiful woman with golden hair which fell in curl ringlets softly to her shoulders. Her beauty caused the gambler to smile at her and she smiled at him in return, and then the ball fell into No. 23 and they both smiled at each other. Then the ball jumped out to some other number and the gambler glared at the lady of the golden curls and in no uncertain manner told her to please go away—that her blonde hair was bad luck to him.

One More Bet

The lovely lady, dismayed by the gambler's unavailing attitude, hastily left the table. The gambler made one more bet and he broke. "You can always tell when a player goes broke at the roulette wheel. He waits for the wheel to spin once more and whatever number wins he always says, 'I knew it.' If I would have had money, that's the number I would have bet on." And he left the table. He stopped for a moment at the great doors of the Casino, halted by the sound of a sob. Then he saw the lady of the golden curls, and he bowed, added by the soft sight in June—and the nights in June are better to the Riviera than to any other place. He made his way to the lady and spoke to her.

"A thousand pardons, Madam," he said, "for the way I spoke to you inside. I know I acted like a cad, but please forgive me. I have been breaking and I felt that to win your golden curls that brought me the bad luck. Please forgive me."

"No," said the lady, "and I understand. I was married once to a gambler who, too, believed in the idiosyncrasy of superstition."

One word led to another and they walked along, the gambler alone but for the stars, and the lady alone but for the stars. They were happy and they were happy. The night had been kind, and nights in June are kinder to the Riviera than to any other place. Then came time for good-bay. Said the gambler: "This has been wonderful, and now I must leave you."

"Can't let you go like this," said the lady of the curls. "I know you are without funds, have plenty—let me help you."

"Of a chance," said the gambler. "Even though I love you I couldn't break from you. I could never win with the money. Those golden curls, would bring me bad luck." "Not any more," said the lady. "Let me prove it to you. Take this 100 franc note and use it to buy a wig with your head of lovely golden curls she picked one silken hair, and with a soft, feminine touch wound it tightly around the 100 franc note." "Take this," she said, "and go out and gamble."

And he did. And he won—200 francs. The following night the same procedure occurred. Again she gave him another silken hair from her head of golden curls and again it around the money, and he won again, and again. And again, I wish this were the end of the story, out, alas, it isn't. I saw them both a year later walking down a dark street near the Left Bank in Paris. He didn't have a sou in his pocket and she didn't have a hair on her head.

This was the year of big upsets in the motion picture industry. Hollywood finally lost its long battle for talent but won an easy victory at the boxoffice. Little pictures made big money. Big pictures made more money than ever before. Pictures with slightly second-rate stars and many pictures without any stars at all wound up with \$200,000 and more in rentals. Hollywood lost most of its established male stars but found many new stars, including Joe E. Brown, a horse (Pleika), and a marmoset (Charles Corman). Business continued to boom; the industry was saved by its own genius for improvisation and its war picture pay envelope.

But the loss of the top male stars continued to be mourned. In all picture business gave up some 20,000 from the armed forces. Only a handful of those were important box-office names but those few stars represented hundreds of millions of potential ticket sales. It had taken years and millions to build those stars. It was no easy task to replace such a loss. The entire star system was endangered. Picture business was rocked by the greatest upheaval in its history.

Confronted with these critical developments, film producers for the most-part adopted a calm, unflinching attitude. Some, more cynical than others, took the view that as long as there was a balance, bloody and some 40,000 to 50,000 short stories a year there was nothing to fear. Not all were content to rest on this thesis, however, no matter how reliable the evidence. Balance and geography helped picture business immensely in the past two lean talent seasons. But picture producers relied even more upon reorganization of production facilities. To offset the loss of the major companies set out to pay higher prices for plays and books and studio scripters in order to provide better material for the players remaining in the race to top name bills. The war started at Metro and 20th-Fox. Then, older picture players were dug out of their obscurity for a new lease on screen life. And at the same time, the biggest talent hunt in the history was launched to bring new faces to the screen. Samuel Goldwyn summed up this phase of the talent situation when he said: "God makes stars. It's up to the producers to find them."

Showmen, with their unique gift for improvisation, succeeded by these methods not only in maintaining the high production level of the past but in actually producing a picture a week which will serve the industry well after the war is over. They set a new high standard in production. Lacking insurance, the established stars, and picture players were given unlimited budgets at some studios so as to ensure full quality—setting, lighting, camera work and detailed script. The picture cost at companies such as Warner, 20th-Fox and Paramount went up to \$1,000,000 or more. Seven films at the Fox and 20th studio represented negative.

The process of building both stars and pictures also underwent changes. It became necessary to speed up star-building and to concentrate on special exploitation for attraction. In all, production costs pyramided despite and because of the absence of the stars. And the increased cost was due only in part to the slow-down in the studio resulting from lack of sufficient capable manpower.

Mainly, increased costs represented increased values on the screen. With the market strong enough to support the production of such ventures, companies continued to yield highly satisfactory returns until the very close of 1943. Earnings records were being broken virtually month by month. One of the major companies alone had six pictures with a combined total gross of \$150,000,000 to \$160,000,000 in the bag.

Important Announcements

Apparently attracted by the big profits awaiting enterprising producers, a larger number of independent producers became active during the past year, regardless of the star shortage. Among those organizing or starting operations this season were David O. Selznick, William Goetz-Lee Spilling, William Fox-Lewy, Edward G. Schaefer, and Bill Cagney, Edward Small, Charles Rogers, Hunt Stromberg, Arnold Pressburger, Siegfried Harry Joe Brown, Raynold, Sammie Britton, Col Lewis and many others.

Independent producers figured at first that it would be simple to corral top money stars because of the fact that they could offer the stars the fifty per cent of the year. Plans were to offer star percentage deals and participating interests in pictures spread out over a longer period than the stock of the box life during the war years. But the salary ceiling was thrown out by Congress early in 1943 and independent producers, like the major studios, had to make their own way. As with the majors, the death of talent did not prevent the independents from cleaning up.

Imposing Array in Service

There was no gainsaying the effectiveness of strong stellar casting. The tradition from the 1930's of the actor as Clark Gable, James Stewart, Tyrone Power, George Montgomery, Shirley Temple, Robert Taylor, Lee Arey, Van Niven, Louis Hayward, Victor Mature. Others missing from the studio lists included names such as Charles Laughton, Charles Laughton, Bruce Bennett, George C. Scott, Richard Greene, Gene Autry, Wayne Morris, Rudy Vallee, Tony Martin, Cesar Romero, Robert Siodmak and John Hodiak. A new type of actor was available. As with the majors, the death of talent did not prevent the independents from cleaning up. The new type of actor was available. As with the majors, the death of talent did not prevent the independents from cleaning up. The new type of actor was available. As with the majors, the death of talent did not prevent the independents from cleaning up.

High Spot in Bob Hope's Career

Far Cry From Hope & Byrne in Vaude (1927) to His Overseas Tours

By BOB HOPE

Hollywood, Jan. 1. Have long wanted to report to show business on our overseas trip.

First I want to tell you that I'm so happy now that I finally stuck to show business because I've had more fun out of our business in the past few months than an ordinary person gets in a lifetime.

I remember once, in 1927, I was playing B. S. Moss' Franklin theatre (N. Y.) with partner, Byrne. After the opening show, the manager came back and yelled, "Hope and Byrne!" We looked over the railing from the second floor and answered, "Yes!" He said, "You boys can at least put on some makeup and look good!" That was the last spot of my career.

The high spot happened just a few months ago at a bomber base in England. A young Second Lieutenant was showing me through a B-17 called "The Delta Raider." They were going on a mission over Germany, and he was showing me the loaded guns and bombs. He seemed quite cheerful so I asked him, "How many missions have you been on?" He said, "Twelve." I said, "You're going on another mission in a few minutes. Aren't you a little nervous?" And he said, "Hell, no! We're more excited because you folks are here!"

We're in a great business. When you can meet the guys who are saving our world today, and can take their minds off of that terrible ordeal that they have to go through, that's really something. And there are a lot of guys in our business doing it over there. I met Dolph Markey, Hal Lohry, Stubby Kay, Hans Land and the Bloomington boys. All these people were doing the greatest jobs of their lives.

The most important part of a trip like this is what the soldiers get out of it because those boys deserve the best. They can give them. The second most important thing is what the performer personally gets out of it, because there's no reaction like that of a soldier's audience, and when you have from 500 to 2,000 healthy, clean-minded American guys sitting out front, laughing, applauding and screaming, that tops any audience that you'll ever gather anywhere. Any actor who misses this experience is missing a large part of his professional career—something that he'll never have a chance to experience again.

I don't have to tell you that the boys really go crazy when a good-looking gal steps out on the stage, because that's something that they're not seeing a lot of. When Frances Langford used to walk out, kids would stand up and cheer, and fellows on the side of the stage would yell, "Back up, Hope, so we can get a good look!" I say, "What do you want me to do, go home?" And they'd yell, "Go home!" That's how anxious they were to look at a gal who reminded them of their wives and sweethearts back home.

In one mess hall I saw a sign that said, "A big sign hanging down from the ceiling that said, 'To hell with Bob Hope. Frances Langford sits here.' So every girl that goes over there is doing the country a great service, and I guarantee that she'll be glad to see me when I come back in 10 years."

The U.S.O. has been doing a remarkable job handling the units and the people from the East Coast in New York to Bill Dwyer in England. And there wasn't a time that we'd turn down in any of these spots that a U.S.O. man wasn't there ready to give service.

Capt. Eddie Dowling, former Shubert stage manager and producer, is the Special Service Division in London. Capt. Mike Gullien, from Lewis and Clark, is in England. "Pieplant" is in Casablanca. Isn't it amazing—what's sprung from the Somerset hotel lobby? They are all doing great jobs, and it's their duty to think how important our business can be in these critical times.

eventually made the grade. Some, with distinct possibilities, are being kept around the various studios for further development.

And so Hollywood, in losing the battle to hold on to its pre-war male talent, won in the end through its gift for adaptability. Neither actors nor their matter for material alone. Even a requested "semi-essential" rating for picture house personnel did not stop any easy way to get the picture.

Act picture men and actresses remained undismayed. Both had seen picture business in action before then confronted with special conditions. And these appeared to be no pessimistic or defeatist reactions. They were simply a sound mind found the challenge to its ingenuity stimulating—not rippling.

ADD: HISTORY REPEATS ITSELF

This Excerpt Is A Repit from 'Variety'
Of Dec. 21, 1917 During World War 1
—Note the 1943 Analogies

[Addice to Americans between the ages of 30 and 50 on "How to Help Win the War Is 30."—By George Ade, famous American humorist.—Ed.]

BY GEORGE ADE

While the war is on, the active work in support of the war at the front will be shouldered cheerfully by men and women a little too old for academic service, but not yet frustrated at the temples. They will supply part of the money, and most of the pep needed to supply and encourage a huge army in the field. It is this group which has passed the period of doubting and question-asking.

We have come to the day when bustling must supplant conversation. It was all right six months ago to spend an hour a day trying to converse someone with a vacant eye and a dark ink that we were really justified in accepting the insolent challenge thrown at us by Germany. You are to be forgiven. If even four months ago you could value time trying to convince a sluggish man that it is not a grand thing to be a German bond.

First—Government bonds are a safe investment.

Second—Pro-German propaganda is to be hit in the head.

Third—The Allies are to be treated.

Fourth—The Red Cross is to have conversation and does not obtain either money or knitted goods under false pretenses.

Fifth—All taxes which have been levied are justified by extraordinary and unprecedented conditions.

Sixth—This is not a rich man's war; it was not not provided by any Wall Street influence; it is not concerned by private investments; it is not a grand benefit for munition makers.

Seventh—Any promises have no value when they are made by a criminal who finds himself backed into a corner.

Eighth—The men in our training camps and on board transports and stationed somewhere in France are being safeguarded as American soldiers never before were looked after, as regards wholesome food, proper sanitation, prevention of disease and moral guidance.

Why further enumerate?

Abe Martin met a fellow down in Brown County that had never heard of Tony Pastor, and we have a taxpayer in our township who thinks the world is flat and you can find catnip perfume in New York City who have never heard of such a place as Iowa; and clairvoyants still find customers; and you can name people who will donate a patent-medicine ad in preference to a doctor; and old Jeddo Tilford, owner of "Tubby" Township, carries a dried potato to keep off the rheumatism.

Vociferous Opposition

In every community you will find a contrary-minded sediment of the human race—people who keep themselves somewhat in evidence by noisily denying facts which are self-evident to all their neighbors who happen to be in the full enjoyment of sanity. They are somewhat like frogs; they make an awful noise in proportion to their number.

Now if you will take the trouble to check up in your immediate neighborhood the people who, from the beginning of the war have been full of doubts and questions and false alarms, you will find they are few

in number and of precious little importance, except in the case of the distributors.

Also did it ever occur to you?

That the man who had bought most liberally of Government bonds never questioned the safety of his security? That the man who was buying the most socks and sweaters never believed the silly stories about the Red Cross being a crooked institution? That the soldier who had to board a transport and join his comrades in France and Great Britain never was known to doubt the sincerity of the men with whom he was sent into join soldiers?

No, indeed.

All the walls and misgivings and false stories are put into circulation by a few playmate outsiders who were just built to be obstructive and somehow can't help it.

They are in a class with the Tories who feasted the aristocratic British officers while Washington's army starved at Valley Forge. They are a holdover of the Vaindallian clan that leveled Lincoln and gave an unopposed and unopposed support to the cause of slavery, even after it was doomed. They are the kind of people who oppose public improvements, will not buy tickets for the Chautauque, criticize the minister if he smiles in public, and attach the presumption of guilt to any woman attacked by scandal. They are the small, slow, the two-toothed, the gnats, the sand flies, the ticks put upon the earth to teach good people the quality of patience. The time has come to ignore them.

If we cannot look out for safe keeping, at least we can shut them out from our daily program and go ahead with the important work laid out for us.

No Time to Waste

This is no time to waste precious hours and vocal energy in trying to prove that two and two make four, and water is wet, and the sun sets in the west, and the mud dog of Prussiaism must be muzzled.

Do not try and convince the miniature LaFontaines, because they do not want to be convinced. They deserve a bilious comfort from being different. They have learned that no cloud has a silver lining—it is festooned on the interior with ice.

If all the optimism along your street should awake some morning into a world bedecked with dew sparkles and exclaim in unison, "What a beautiful sunny day!" then some two-legged crab would emerge from behind a blue bush and say, "Yes, but I think it will rain before night."

If you have a banana-skin on the threshold of patriotic opportunity, kick it aside and do not let your self become frozen. The stalwart men-folk women of middle age are to keep the home fires burning during the supreme ordeal now at hand. They are to raise the cross, speed the heroines, collect the taxes, organize the home guards, conserve the wheat, meat, sugar, back up the Red Cross, peddle the Liberty Bonds, write the letters, pack the comfort kits, and stand by for orders at all times.

If a busy worker finds someone tugging at his coat-tails, the thing to do is to kick back and kick hard, but do not waste time in looking around.

By the way, here is an important tip for every man. Do not tell around you would be so kind to enlist if you were just a little younger. Some of the men just under 40 will have their doubts, and even these "older" friends you will not find entertainment in your conversation.

Case of the Presumptuous Booklover

By BENNETT CERF

SCENE: A bookstore.

TIME: The present.

CUSTOMER: Have you a copy of a book by John O'Hara called—

BOOKSELLER: Just a minute, mister. Is the book you want a Book-of-the-Month Club choice? Was it one of the extra-ordinary best-sellers offered to members of the Literary Guild? Was it selected as an enduring masterpiece by a committee of four great authorities for the Club's Choice?

CUSTOMER: Well, I don't know about that. A friend of mine was telling me that this fellow O'Hara—

BOOKSELLER: Never mind a friend of yours. How about the Council on Book-of-the-Month Club? Did they name this book an Inventory?

It picked out by the Advisory Committee of the O.W.I.? Did Donald Gordon give it "AAA"? Did Virginia Kirkus put it on her "special list"?

CUSTOMER: Honest, I just read a piece in the paper that made me think that this book by O'Hara—

BOOKSELLER: At least the book was rescued from oblivion by three famous critics of the Readers' Club! Or one of the great advantages you are privileged to enjoy as a member of the Dollar Book Club? Or it's the cream of the finest modern books offered by the Detective Book Club?

CUSTOMER: I just happened to have a free evening tonight, and I thought I'd take a crack at this O'Hara—

BOOKSELLER (disparagingly): Think, man, think! It must have been a Harper \$10,000 prize novel or a Houghton Mifflin Life in America award, or a Knopf Fellowship winner? Maybe the Catholic Book Club picked it? Or the Scientific Book Club? Or the Hollywood Book Club? I know and Mr. Klug has discovered by his unique method of scientific research that this book has the widest appeal, possesses the most substance and genuine worth, and contributes that stimulating excitement and lasting pleasure which makes it worthy of distribution by the Sears-Roebuck People's Book Club.

CUSTOMER: Now really, mister, I never heard of any of those clubs you're talking about. I'm honest. I'm busy. I'm busy. I'm busy. I thought I'd like to read—

BOOKSELLER (roaring to clerk in rear of store): Joe, throw this guy out of here. He's got the gall to want to choose his own reading!

CURTAIN

A BOON IN DISGUISE

Shadow of Raw Film Shortage Fades Fast and
Cowlins' Prophecy of Pix Biz's Ultimate
Benefit Is Fulfilled

By MORI KRUSHEN

Shadow of a raw film short shortage which hung over the industry during 1942 and the early months of 1943 turned out to be more of a prophesying nightmare than an actual drawback to production and distribution.

As a matter of fact, before the 25% reduction in stock usage and restrictions on set construction had been in effect very long, major company executives convinced that the Government's conservation ideas had turned out to be more of a benefit than a drawback.

J. Cheveron Cowlins, chairman of the board of directors of Universal Pictures, told 'Variety' last March that the picture business, like other industries, was benefiting from many of the readjustments brought about by necessary wartime limitations. He thought that, if nothing more, Hollywood was being taught to save, and that many of the conservation measures being introduced, introduced in the trade since Pearl Harbor, would likely be retained after the war.

Other major company officers stated that producer-distributors could get along comfortably under the War Production Board allotments of around 25% less raw stock than was used in 1941.

As 1943 drew to a close there appeared to be no indication that these allotments would be curtailed, or around 25% less raw stock than was used in 1941.

Anything, chances are the raw film shortage will be increased in the not too distant future.

Training Films

Based on the raw film stock shortage was due in large part to the fact that the Government had decided to use much of the film stock for training films for the armed forces, and these were films of a non-recurring type. Some of the major companies, despite increased number of accounts, did not use up their full allotment of stock in some quarters. One company, during the first quarter of 1943, had some \$1,000,000 of film on balance in addition to several million feet of film credit

due under terms for servicing army companies.

In order to make both ends meet, however, it was necessary to keep the picture business in a state of alert. Directors at several studios were carefully selected for timing and "raw film" habits.

Some companies, having reduced the total number of pictures for release, had to make up the difference in print service to their accounts. Other companies reduced the footage of feature length projects, concentrating on some cases, production of short subjects was trimmed. In all cases, there was no great hardship to either distributors or theatre operators as a result of film rationing.

The \$2 diary distribution this year enriched the treasury of American Telephone by about \$11,000,000. Around 1943, the stock outstanding of A. T. & T. stock outstanding.

WE'S \$2 Total Divvy

Payment of latest dividend of 50¢ by Western Electric bought the year's total to \$2 as compared with \$1 paid in 1942 and was indicative of increased net profits for the corporation. Estimates in financial circles say that W. E. will show some \$20 million in net income this year, as against \$12.6 reported for the company in 1942.

The \$2 diary distribution this year enriched the treasury of American Telephone by about \$11,000,000. Around 1943, the stock outstanding of A. T. & T. stock outstanding.

Gary Cooper

Continued from page 3

McGuire to 20th-Fox for "Claudia," Jennifer Jones to the same company for "Song of the South," and Alan Ladd to direct "Liberty" and Robert Stevenson to direct "Jane Eyre" also for the same company. His end, after payoff on these deals, runs into terrible proportions and is equal to the profits he must have derived from the production of possibly two topnotch films.

In the same class as Stein, prez of MCA, and Charles K. Feldman, of Feldman-Brun, were interested in Cooper. The latter, who has been working with the former at RKO and the latter for Universal. Both, who have made deals made up of their people in these productions and give nice chunk of coin.

Rodgers, Indie Exhibs Huddle

Recently condemning the Metro picture of designing pictures after sale, Allied Theatre owners of N. J. met during the past week with F. Rodgers, vice of Loew's (Metro) in charge of distribution, to discuss this and other grievances. Allegation from Allied headed by Irving Gluskin, who is president of Associated Theatres of N. J., bookish, which now has more than 20 independent houses on its books.

A similar session with Rodgers was arranged by the Unaffiliated Theatre Owners of N. Y., representing around 60 small independent houses. The Greater N. Y. have been all of doubts and has been complaining about sales policies and high rentals generally. Meetings followed the position taken by Rodgers that while exhibitors quarrel over sales policies, with their associations passing resolutions, they do not come to Metro or himself first, but let the problem cannot be straightened out.

PRC's \$10,000 'Illusion'

Hollywood, Jan. 1.
High-profile picture set on original story property by Producers Release Corp. is \$10,000 laid out for Fritz Roeder's first picture.

Doris Miller gets busy on the screenplay after completing "Minister Man."

CASS DALEY

"MOST PROMISING COMEDienne OF 1943"

As voted by the Media Editors

(Was under contract to Paramount Studios. For two years she has been one of Radio's favorite comic stars with a wide following among television viewers through "Command Performance" and "Mead Gail".)

H'W' CRAWLING ON TELE BAN WAGON

Television? Mindful of How Talkers Sneaked Up on Industry, Picture Toppers Now Preparing For the Future

Columnist Harks Back to the Pioneer Era and Radio for Evidence

The Twain Do Meet

By ED SULLIVAN

With those who argue that post-war television will be shaped and dictated by television, this sentiment of show business is a moving target. The target is the age of a Don Quixote tilting at windmills, mind you; because W. C. Fields and I were never one to swing at a moving target. The notion that television will dictate the post-war setup is that ever since the rolling players of Shakespeare's day, entertainment has been dictated by it; the material that performers use; and the performers, to the possibilities. In other words, the play and the player.

Television may change some things, but it won't change the fundamentals of show business. Let us refresh our memories. When the picture came in, everyone believed that the setup of show business had been altered that it never again would assume the old outline. But the movies have pulled down, to scripts, directors, actors and production. The return to fundamentals was stepped up when sound came to the movies.

Ed Sullivan

When Technicolor arrived in Hollywood, the master minds believed that the contour of show business might be affected, but in the final analysis, whether drama or comedy is projected on the stage or on the screen, talent is its determining factor, just as it always has been.

All of us take radio so much for granted that we forget that it was only about 12 years ago that radio's existence would tell you seriously that the medium was so different that stage professionals could not master it. That sounds absurd, doesn't it, but believe me, that the radio men's bureau at NBC and CBS would have destroyed any of their own talent if you suggested using a Broadway star on a program.

I was in the thick of that discussion, and when I put Jack Benny on the air that talented individual was so confident of the Benny career, and he clicked, it was a tremendous shock to the diehards of the networks. It exploded their fallacious theory that radio had destroyed the talents of show business; that a piece of metal had diminished the importance of performers.

And now we come to television, which will do so with considerable rapidity after the war.

What will it achieve? Plenty. It definitely will change the contour of the radio. But make up your mind right now, a new thing—television will not disturb the balance of show business. Performers and material will still hold the reins, and the picture and radio channels television will speed along to catch this. Television may develop some personalities of its own, but when the cards are on the table, the established talents of show business will have to make a play for it. With them you can wrap it up.

Postwar Picture Business

Continued from page 1

about the United States. American auditors have a knack for getting acquainted and making friends. Incidentally, they're making friends for American pictures. The way they've accepted our "This Is America" series in England and Australia is but one instance of how much the world wants to know about America.

The war will do more to build world markets for American pictures. I do not see any immediate change in distribution policies insofar as shortening of runs is concerned because this would presuppose a change in business conditions which is not apparent for the time being.

Say Bill Rodgers and Grad Sears

William F. Rodgers, v.p. and general sales manager for Metro, said: "Post-war conditions are difficult to foresee. But we have the greatest confidence in the future of the picture business. If we see the slightest apprehension about the future of the motion picture business we would not have such a tremendous investment in our activities. If you look at the picture business as a business, it has been one of the past, the line of product, not only from the studio but from other companies, certainly justifies the belief in greater business conditions. But the picture business is most, insofar as the future of the business is concerned, is that we have developed more motion picture pictures than at any other time in the history of the industry. That has succeeded in getting a phenomenal number of people come to picture houses. If we give them what they want, they won't drift away after other forms of entertainment."

"War conditions, higher payrolls, less consumer goods and less money, etc., and unusually high production during the past year or two have been a factor in the picture business. Now it's up to the producers to see that picturegoers are entertained by seeing to it that we keep on getting good pictures. And it's up to the exhibitors to make sure that pictures are properly presented. I've never heard of a picture that made a poor picture big but you can make a poor picture go bigger."

Grad Sears, v.p. in charge of distribution for United Artists, said: "Any predictions on the future of the picture business are bound to be based on the type of war we have. If the war continues through 1945 picture business will be in a strong position. At the moment boys' picture is not in a dangerous situation for the industry here. I think it has created a lot of false values. Too many pictures are being sent to the dump for the sake of the advance of current conditions. This, however, is not serious enough to have any adverse reaction at the boxoffice because it's the greatest number of pictures that are turned out, the quality, conscientious people interested in doing a good job."

Mindful of How Talkers Sneaked Up on Industry, Picture Toppers Now Preparing For the Future

Radio, With 'Let-It-Come' Stance, Needs Shot in Arm

By JACK HELLMAN

Radio, with its "let-it-come" stance, needs a shot in the arm. Sharply focused on far horizons, all eyes are sweeping the deep, blue yonder—the world's showplace of tomorrow, the skyways of television. The competitive arts of the commercial sphere, radio and picture, are beginning to stir restlessly. Film chiefs haven't forgotten how the talkies sneaked up and caught the industry flat-footed. This time they will be prepared and are taking the necessary measures to assure them a seat up front on the bandwagon. But it won't be too easy.

Radio has come to look upon television as one of its own, and it has an outsider make noise like he wants in and the equivalent of the circus "hey rube!" is sounded across every wavelength. Tele is a member of the radio family and distant relatives will be contented to be cordoned off. So it is only natural that the network nabobs put a protecting arm around their brood as a shield against intruders.

Confident in the security of their powerbase, radio is standing by, but not altogether idly. They're on the ground floor and will be ready to go when the time comes give the word. Off in the distance of the great factories there's activity, both break and muffled. Paramount is probably in the best position of the majors, being heavily interested in Scophony and continuing its interest in long distance, the J. I. set up a quasi-television department under the supervision of Nat Wolff, recent Coast boss for Office of War Information radio, but the interest there is of a productive nature—how to meet the change with films when trailers are shown in the millions of receiving sets on the home circuit. "Tele-vised" has been close since it's Decca's. Decca's, which Lubcke has toyed with the new art for the past 10 years. A film company "teup" between many months is removed from guesswork and instead the tele screen is gradually taking its first crawl in a concentrated area—such populous markets as New York, Los Angeles and Chicago. Don Lee is busy setting set up to cover what is hemmed in by time horizons.

Just Counting Along

Radio has assumed a "let-it-come" attitude and has yet to break out of its smugness. Time sales are practically out of its hands and are forming in long columns. The J. I. wind kicked up by the paper shortage blew millions—radio's. Never has radio been so firmly entrenched, which is not a healthy condition, considering that the J. I. will be every man-for-himself when the fascist warmongers are put in their place—six feet under. Radio's position is comparable to a brimly moving into a new house, posing the question, "why fix up the old one?" The attitude seems to be, "let's count along until the chance comes."

Reflections of this attitude have been lighted up, many faces, chiefly the premise that makes radio tele-entertainment. Search through the Croyette list and it is at once evident that the industry has done little or nothing to improve itself. Five years ago Jack Benny, Fibber and Molly, Bob Hope, Kate Smith, Fred Allen, Eddie Cantor, Edgar Bergen, Lux Radio Theatre and "One Man's Family" were cooking the walk with the dialing millions. They're still riding high. Sure they're good, but if radio were on its toes and pressed competitively on its own, they might not have been so good over that long period. This season so far has failed to bring to light any newcomers worthy of mention. Eddie Cantor, Red and Groucho Marx, and the "Three Men in a Boat" and a few others were nurtured to stardom two or three years ago has there been a "discovery?"

Proponents blame the ad agencies and vice versa. Recently an agency radio director was brought in with a "new twist." It got a fast brush-off, the adman saying, "we couldn't use that; it hasn't been done before." That, say the chain gang, is what's wrong with radio. The network boys they try anything—but try and sell it to an agency. Every now and then a new idea is given a fast whirl, but rarely a chance to build at its own merit. It's the show-biz in the old code of guest stars from pictures is hoped on and that, more than any other factor, has made Hollywood the impetuous force that is in the picture business. It will change all that, the field being so varied and broad that what passes today for the main course will be but an appetizer when knowledge of the new set comes.

Paley's Will Do

Good thing it is for radio generally that Columbia's Bill Paley has taken such an intense interest in the production end. It should awaken competitors to what he's up to, albeit a little late. Paley's interest in the production end of the radio needs and if the others follow suit (definitely, protection against television will be better, cushioned and insured), the picture business will be in a better position, what there's little time to sell. The blueprint: better programs. Much too long, say the Columbians, has NBC been in the same old same old groove. Paley has ordered earmarked for better programming \$750,000.

The Paley-entombed show idea is being carried out on the Coast and the first move was the "radio show" program just in the air in all-female music program just in the air. Local gals were recruited for a 24-piece orchestra and a 14-piece chorus. It's the show-biz in the months of it's rehearsal. For the past few weeks top producers on agency houses have been propositioned, as pri-

Hollywood or Broadway, It's Really Home to the Gregarious Showman

By DAMON RUNYON

I have been in what is popularly known as Hollywood off and on for two years after spending 30 years on Broadway, or what is popularly known as Broadway.

You see, Broadway is also Hollywood and East 52d Street and any other section where you encounter the people of the theatrical and sporting worlds and the songwriters and musicians.

Broadway is Saratoga in August and Miami Beach in the winter, and Hollywood is Beverly Hills and Palm Springs and Arroyowood and wherever else you find the people of the movie world.

Hollywood proper is a bustling business community, a modern city that was for a long time the heart and soul of the movie industry after the pioneers moved out of the general headquarters in the Alexandria hotel in downtown Los Angeles.

Now the industry has spread far beyond Hollywood proper. It has spilled out over the surrounding hills and into the nearby valleys, but the name Hollywood still constitutes the business as a whole in the public mind just as Broadway means all of show business and night life in New York though little of either is now in Broadway itself.

There is, of course, a distinct affinity between Broadway and Hollywood. I do not mean to imply that one could not exist without the other, but both are richer from a relation of interest and production. It is not too much to say that each other than ever before. From Broadway, Hollywood draws some of its greatest properties, some of its finest actors and producers, and Hollywood in turn turns the product that keeps scores of theatres going and distributes along the big street an enormous revenue every year.

N. Y. to L. A.

Most of the great executives of the movie industry, such as B. B. Aday, the Warner Bros. executives, Buckle, Nate Blumberg, the Goetzes, Sam Goldwyn, the Warners and numerous others were formerly New Yorkers. Much of the money invested in Hollywood came from New York, and all the big companies maintain important offices in New York, so you can see that the tie between Broadway and Hollywood is not only a strong one, but a natural one. This paper, Variety, has its own office in Hollywood in a splendidly dumpy, which is a further reflection of the community of interests that I am endeavoring to explain. In fact, I am sure that no two sections of the city are so widely removed from each other as Hollywood and Broadway are as closely knit together in a common bond.

In Dave Chasney, Mike Romanoff and Nola Hahn's restaurants in Beverly Hills you can get almost any night many of the Broadway celebrities just as in the Colony, the Stork and in 21 in New York you frequently encounter the famous men and women of Hollywood. And you can see on Vine street in Hollywood proper, you find the celebrated figures of the world of sport from Broadway.

I have never been to Hollywood and I think it is the fashion for Broadwayites out here to tell you how much they miss Broadway but I have never missed Hollywood. I love the big street and it has been very good to me, but I have not missed it because I see so many of its past and present population out here. I see such men as J. J. Murdoch and Pat Casey and Jim Timony and other veterans of Broadway and show business who can take you back to times on the big street when most of the present celebrities had not yet happened; and I see Billy Caxton and Mike Todd and Al Bloomfield and others of their generation who tell what is going on along Broadway at the moment.

In Perino's, in Lacey's, in the Moxambo and the Troc, in the Florentine Gardens and in Slagpie Moxie's I constantly see Broadway as personified by its children—by Sophie Tucker, by Rickard, by the great variety of people who live on the Island of Manhattan bringing with them the breath of New York in their chatter. I might miss Broadway but for Billy Caxton, for after all what you really miss about any place is its people.

Broadway is great. Hollywood is great. My idea of the perfect life is six months on the one and six months in the other.

gram-buffers and the color offered mildly fantastic. Laugh though competitors will, still and all it's the most honest attempt to improve the picture business. It's a high ceiling and will cost loads of lettuce, which big networks don't like to be pried loose from (loosely speaking).

Some who say that Hollywood has the least to worry about. Radio follows the talent much the same as trade follows the film and as long as pictures are ground out here there'll always be high creaming of talent to keep the dialers keep dialing. Once encoined in this tropical climate it'll take more than an earthquake to shake them loose from the radio. The picture business is a radio and it will obtain to an even greater degree when television comes. Or so say the experts. Glamor will always come to Hollywood. It's the show-biz in the show-biz brother, and you've got something. If that weren't sufficient to carry the day, Hollywood can always fall back on such names as Bob Hope, Edgar Bergen, Bob Hope, Red Skelton, Jack Benny, Jim Jordan ("Fibber"), Burns and Allen, Abbott and Costello—in fact, every top comic on the air except Frank Capra.

There are other attractions to anchor radio in Hollywood, or have you heard about the climate?



Damon Runyon

INDUSTRY, BIG BUDGET

Let's Get It Out Early This Week, Boys

By **EDDIE CANTOR**

After our first Wednesday evening broadcast of the season, The Boys' many quintet of writers—I always call them The Boys'—flicked up to meet me on the studio stage, grinning from ear to ear. The program had been good. (See 'Variety,' Oct. 5, '43). We posted a few mortems and then I said, "Well, I'm a one under one belts. Tell you what—let's get it out early this week, Boys."

We kicked around some ideas for several minutes, and then I said, "Okay—go home and sleep on it. Meet me at my house tomorrow evening at six o'clock when I get through at the studio, and we'll map it out in the rough. Remember, Boys, we're gonna get it out early this week."

I dashed into my house the following night at 7:15 sharp. (I would have been on time, but producing a picture is tough. One of the guys in the cast, a clever comar named Eddie Cantor, keeps adding new pieces of business and to protect RKO's interests, I must kick around to see that he goes back to the script room at six o'clock when I get through at the studio, and we'll map it out in the rough. Remember, Boys, we're gonna get it out early this week.)

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Any way, the Boys hadn't arrived.

Pretty soon, though, there was a phone call from one of them. Joe explained that they'd been standing in front of their hotel for over an hour and couldn't get a cab. So I told them to keep thinking, that I'd be right down to pick them up.

1 From 5 Leaves 4

"Hiya, Boy!" I greeted my quartet of writers. (Overnight the draft board had caught up with my script.)

I piled into the car and all the boys hopped to my house. I told them how swell it was going to be, completing the script by Saturday and having Sunday and Monday all to ourselves before rehearsal on Tuesday and the show on Wednesday. They were my enthusiastic group of one of them even suggested a joke he had thought up for the Mad Russian spot. I gently told him that we had done it last night. One of the other Boys had an amusing idea for a routine on the servant problem, which we all agreed was good and timely, if it hadn't already been done to death of every comedy program. But we realized that we were getting nowhere.

In the library, the portable typewriter was opened. I remembered that the Boys couldn't tell unless they each had a bottle of coke in their hands, so I ran into the kitchen and returned with the drinks. I looked at the paper and the typewriter and said cheerfully, "What have we got so far?"

"Nothing yet—not on 'paper,'" answered one of my trio of writers. (While I was in the kitchen, one of the Boys got his draft notice and had to go.)

Suddenly, out of nowhere, a great idea came to us. We rolled up our sleeves and eagerly drew our chairs closer to the table. Iry snatched a piece of paper and a pencil. We cut for deal.

On Friday, at the RKO Studios, I was fooling good. I was pleased with the rushes I had just seen, and I chuckled. I recalled last night's funny session and only had I blizzed. I—phoned the Boys and asked them to meet me an hour later in my office in the Producers' Building, which was the material we had set up for the Boys all afternoon. But I was still in a good mood. (That Cantor had kept me libbing lines in his scenes, and he's really a scream.)

I set when I saw a pair of writers enter my office. (It seems that Joe had just been inducted, and the other two had had a tough time trying to find the studio by themselves.) Businesslike, I asked them to sit down, and I reached into my pocket and brought forth last night's script. "Well, I'm a fair man, so I gave them a chance to get even."

Saturday morning I was annoyed by the fact that the program wasn't shaping up. I put in a call to the Boys' hotel and said sipping to one of them, "What's gonna be?" They still get it out early this week, I said, and in some cases work today and tonight. "What's the right away?" And I hung up without saying goodbye. I wasn't sure, mind you, and I thought there was no reason why we couldn't have reached into my pocket. The Boys just went concentrating on it. After all, how could they play such a terrific game of gin if they were thinking of the program?

It Shouldn't Happen to Berle

We met at the Brown Derby for dinner and started to figure out a theme for the show. One of the Boys came up with a great idea, and we all took turns elaborating on it. We were in a good mood. (That Cantor had kept me libbing lines in his scenes, and he's really a scream.)

War Market Sounds Death Knell on Shoestring Pix; Returns Also Socko

MONEY PLENTY LOOSE

By **JACK JUNGMEYER**

Hollywood, Jan. 1.

The war market has rung the knell on shoestring films. Independent production has gone deluge and big budget. Almost overnight, the effects of inflation upon the boxoffice have radically changed the whole picture for the investors, producers and promoters of individual enterprise as compared with corporate output.

Costs have soared. So have returns, to make the past season the most profitable and prosperous for the industry's indie ventures since those golden days when almost every picture made was a personal gamble you couldn't make, can you imagine.

Much of the indie product now competes on even terms with the best output of the major studios, and not infrequently makes a better showing at the wickets than the comparable issue from the majors. Also some of the best minds, the most shrewd executives, the most competent craftsmen are currently associated with the free film enterprise, lured to the indie field by the demonstrated returns, by matters of taxation and fiscal affairs, and by the certain other changes brought about in the corporate companies as a result of war-time conditions.

The boom market has largely taken the risk out of indie production. Heretofore the promoter himself had to carry all his financial eggs in the basket of one picture. If it didn't bring expected returns, he was through. For the promoter no more money was available, as a rule. The war was shot. The angel's wallet was buttoned up against further speculation in pix.

Lawrence is loose, plentiful. And almost any investor will tell you that there are few better prospects for handsome returns than motion picture production in careful and sensible hands.

Too, the fact that some of the emphasis has been taken off the star system has been very beneficial to the indie who can compete on more even terms as far as important players are concerned. Of course, the loss of many top-flight talents to the armed services also affects the independent producer; but, when he does overcome—as he has been doing with remarkable ease—the casting handicap, he is in a less highly competitive market than formerly.

The Millions

Where once producers were spent to take an indie flyer, millions now flow readily into this branch of the business. At least a dozen indie productions during the past season have been budgeted at close to or better than a million. Several have crossed around \$2,000,000.

The wartime seller's market in pix has enormously stimulated the courage of the solo or small-group hero, to carry all his financial eggs in the basket of one picture. If it didn't bring expected returns, he was through. For the promoter no more money was available, as a rule. The war was shot. The angel's wallet was buttoned up against further speculation in pix.

Largely accountable for the high quality of the bulk of today's indie production is the elimination of the major companies of their previous B-pix and the reduction of the top A product as well. This left a gap into which the indie was quick to move, and the independent producer, too, the filling-up process has almost reached the overflow level, especially since the runs of pictures have been constantly extending to cut down the need for previous heavy backlogs.

Taxation had its influence toward indie production at the time when the limit on corporate income tax was first proposed, with consequent formation of number of small producing corporations in which the players, the producers, the writers, the directors, were to take at least part of their returns in stock and in which they would have a residual value. These independent units still number not a few, and are constantly being added, and the law of diminishing returns is a looming factor.

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The Canopy Setup

One of the most important independent ventures of the past year is the Canopy Productions setup, with Bill Canopy as producer and James Canopy the star. They made as their initial release, through UA, "The Cottlet List" to be made this year (\$2,000,000 reportedly).

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Consider the Poor Comedian!

By **MILTON BERLE**

Let's be honest about it. The outlook for the comedian in the post-war period is none too bright. Industry will be able to experiment with electronics. Radio will have television. Aviation will have super strato-liners. But consider the poor comedian! That poor underdog, underappreciated, underpaid, underpaid individual slaves over a hot (meaning stink) joke like for a lousy \$5,000 a week. Life won't be easy for him.

For one thing, there won't be any more Hitler or Hirohitos. That's what our armies are fighting for and of course, that's what we need to consider the poor comedian! For the past 10 years he could get a sure laugh by making any vitriolic allusion to Herr Shickliefberger. And Hirohito! Gosh, he was funnier than a Japanese juggling act.

Milton Berle

So when we grind the Axis into the ground, a lot of people will find the going tough. For instance, take poor Walter Winchell. He'll have to go back to writing a Broadway column!

In the post-war world we're going to have plenty of everything. It won't be necessary to ration certain commodities. It's going to be wonderful for the poor comedian. No rationing; hence no rationing jokes. What am I going to do with 386 jokes on rubber tires, 2345 jokes on gasoline, 922 sugar jokes, 1000 jokes on the war? The poor comedian will be absolutely useless. I suppose I could remove them from my file and donate the cards to the scrap drive. But by then there, probably won't be need for scrap paper.

If that isn't bad enough, comedians will probably be unable to tell jokes about army life. The fellows will all be home from the fronts and they'll want to hear civilian stories.

The post-war world will be a happier one for everybody but consider the poor comedian! The ladies will forsake Lockheed for their men. The men will be right in their hands but it won't be all right with me. How can you tell jokes about men riveters.

What will the poor comedian gag about when there won't be any?

- ...housemate.
- ...women street car conductors.
- ...sarcatic servants.
- ...impolite waiters.
- ...crowded showers.
- ...and a million other wartime inconveniences.

For many people, the post-war world will be Paradise. But the poor comedian . . . he won't know where his next joke is coming from.

spending at least \$1,500,000 on "Since You Went Away," and also has another company, Vanguard Productions, operating. Selznick, an owner-member of a group of releases through that organization.

The important figure in Goetz-Leo Spitz independent production company, International Pictures, founded this past year when Goetz withdrew as one of 20th-Fox top executives, as Darryl F. Zanuck withdrew, reflects positively the courage and confidence of independent adventurers in the biz. The Goetz-Spitz company, with an imposing program, and organization, was set up with no manifest releasing outlet but with no difficulty. It was selected as getting attractive terms for the projected big budgeted product.

The David L. Loew-Arnold Lyons combination is scheduled to turn out three film this year. The company is so constituted that its incorporated Producing Artists will offer a release channel for subsidiary units.

Arnold Pressburger, through his Arnold Productions, has agreed to cost in UA. It happened Tomorrow, budgeted at close to \$800,000. Mary Pickford, UA owner-member, will put at least \$1,000,000 into her initial production venture, which is set for June 1944. This will be Miss Pickford's first film activity since the late 30s. Samuel Bronston put around \$800,000 into his elaborate filming for UA of "The Sign of the Cross," the life of the author-adventurer.

Arthur Ripley and Rudolph Morner backed their craftsmanship and production sense to the extent of around \$200,000 in an impressive initial production, "The Bridge on San Luis Rey," made for better than \$800,000. Next on the books is "There Goes Lona Henry." Hunt Stromberg, who turned out "Lady of Burlesque" for approximately \$1,200,000 as a UA leader for this season, has an ambitious program in which "Guest in the House" and "Disembodied Lady" are the advance wedges.

So, Lester Cowan is programming for UA, the series version of the Broadway play, "Tomorrow, the World," and Ernie Pyle's "Here's Your War."

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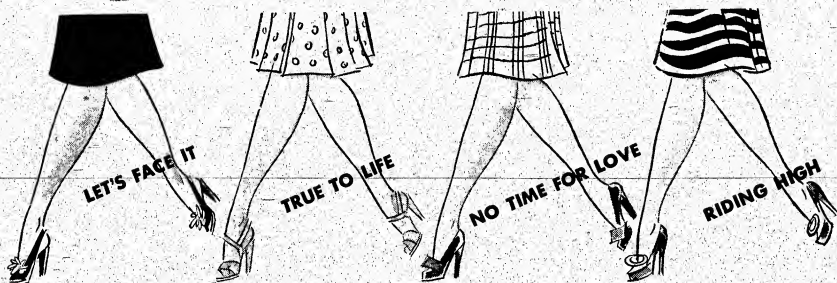
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Cowan's 2 for UA

Lester Cowan has programmed for UA two imposing properties to cost in excess of \$1 million each, the series version of the Broadway play, "Tomorrow, the World," and Ernie Pyle's "Here's Your War."

Ben Bogert's contribution to the indie output for UA is "The Bridge on San Luis Rey," made for better than \$800,000. Next on the books is "There Goes Lona Henry." Hunt Stromberg, who turned out "Lady of Burlesque" for approximately \$1,200,000 as a UA leader for this season, has an ambitious program in which "Guest in the House" and "Disembodied Lady" are the advance wedges.

So, Lester Cowan is programming for UA, the series version of the Broadway play, "Tomorrow, the World," and Ernie Pyle's "Here's Your War."



Following in Their Happy Footsteps

Paramount

CONTINUES ITS INDUSTRY-PACING,
WHAT-THE-PUBLIC-WANTS PROGRAM
OF DEMILITARIZED *ENTERTAINMENTS*

WITH



WATCH THE STARS GO BY

BRACKEN HUTTON LYNN DEMAREST STURGES

"Have
I Got a
Surprise
for you

-and for Eddie,
my 6F Miracle Man



-and my pistol
packin' papa



-and all the
Little Kockenlockers



-and 'McGinty'
and the 'Boss'



-and the whole
darn U.S.A.!"

The Miracle of Morgan's Creek*

It Couldn't Happen To Anybody—But It Happened To

EDDIE BRACKEN AND BETTY HUTTON

And It Rocked The World With Laughter!

The *Surprise* Laugh Hit Of All Time. From

MIRACULOUS Preston STURGES

Even Funnier Than "Eve"—Greater Than "McGinty"!

with Diana Lynn • William Demarest • Porter Hall and 'McGinty'
and 'The Boss' • Written and Directed by PRESTON STURGES

*
There's no Morgan in it—
There's no Creek in it—
But there IS a MIRACLE
and what a miracle—
No fair telling what it is
...It'll be the most talked-
about secret in the world!

GODDARD.....MAC MURRAY.....YOUNG.....ARNOLD



*This is how the
FUN begins
in*

STANDING ROOM ONLY

—and it never stops till this glamorous secretary-turned-cook, and her big-business boss turned butler, have Washington completely *helpless*!

Starring

PAULETTE GODDARD
FRED MACMURRAY



With
EDWARD ARNOLD
as a footloose footman

And
RONALD YOUNG
as a henpecked wolf



IF SHE COULD ONLY COOK—

IF HE COULD ONLY BUTLER—

—they wouldn't have all the wrong answers to the servant problem—when they pose as a hired couple to get the only vacant rooms in town!

and Hilary Brooke and Porter Hall • Directed by
SIDNEY LANFIELD
Screen Play by Darrell Ware and Karl Tunberg



MILLAND.....HUSSEY.....CRISP.....SKINNER.....RUSSELL

The Story of a Love  *That's Out of This World*

FROM THE MOST POPULAR MYSTERY ROMANCE
 SINCE "REBECCA," PARAMOUNT HAS MADE
 A SUPERBLY BEAUTIFUL AND THRILLING PICTURE
 OF A STRANGELY HAUNTING LOVE



THE UNINVITED

THE BEST-SELLER READ BY 3 MILLION IN LIBERTY MAGAZINE AND BOOK FORM

Starring

RAY MILLAND
RUTH HUSSEY
DONALD CRISP

With **CORNELIA OTIS SKINNER**

Directed by **LEWIS ALLEN**

INTRODUCING

the exciting beauty of Paramount's new star

Gail Russell

whose first love is shadowed
 by the spectres of the past!

Screen Play by Dodie Smith and Frank Partos

L... LYDON SMITH ARLEN HUGHES HAVOC

**TIMED FOR TERRIFIC TIE-UPS WITH
BOY SCOUT WEEK, FEB. 8-14**

"Just as human as any American boy and just as entertaining."—Leslie Stratton, National Public Relations Director, addressing all the Boy Scouts of America.



**HENRY
ALDRICH,
Boy Scout**

with
JIMMY LYDON as Henry Aldrich
Charles Smith • John Litel • Olive Blakeney
Joan Mortimer • Directed by **HUGH BENNETT**
Screen Play by Agnes Christine Johnson, John Paxton and Vol Burton

**WHEN A NIGHT CLUB QUEEN
TURNS LUMBERJACK... LISTEN
TO THOSE TIMBER-WOLVES HOWL!**

This blonde babe in the woods adds romance and eye-appeal to Paramount's popular thrill series.

**Timber
Queen**

starring
RICHARD ARLEN • MARY BETH HUGHES



**Ask Your Exchange To Show You
PARAMOUNT'S MIRACLE**

Our two big jobs in January:
Fourth War Loan and March of Dimes.

FIVE

One of the best war-born talents was disclosed during the past few days by a superintendent of a film processing laboratory with employment of a large staff. Many of the latter have been called to service, with the company naturally giving preference to wives of former workers. And there are many wives of fighting men in the laboratory. The superintendent said that the wives were better workers than their husbands—made fewer mistakes, were more minute in their attention to detail. He pondered just what would happen when their husbands come back from service and discover that their wives could rather have the wives in the former jobs.

20th Century-Fox
is very happy
to inform
the industry
that following
its brilliant opening
and unprecedented
press reception

The Song of

is now making
history at the
Carthay Circle and
United Artists Theatres
in Hollywood
where it has broken
every opening day
record and
continues to break
records daily

20th Century-Fox presents Franz Werfel's "THE SONG OF BERNADETTE" with Jennifer Jones • William Eythe • Charles Bickford • Vincent Price • Lee J.

"THE SONG OF BERNADETTE"
is big in every respect; will
rate fine critical attention;
great in prestige for the in-
dustry; and due for top box-
office reaction.
—Variety

"THE SONG OF BERNADETTE"
is one of the great pictures
of all times, in any and all
of the meanings of the term.
—Motion Picture Daily

"THE SONG OF BERNADETTE"
20th-Fox's picturization of
Franz Werfel's novel, easily
proves one of the outstand-
ing offerings of 1943.
—The Film Daily

"THE SONG OF BERNADETTE"
is a masterpiece. Produc-
tion by William Perlberg
and direction by Henry
King are faultless.
—Hollywood Reporter

"THE SONG OF BERNADETTE"
money-making potential is
enormous. It is in every
sense a worthy contender
for the Academy Award
list.
—Daily Variety



Bernadette

Cobb • Gladys Cooper • Directed by HENRY KING • Produced by WILLIAM PERLBERG • William Goetz in Charge of Production • Screen Play by George Seaton

The sign of a hit.

Watch
the gala
World
Premiere
January 11th...
the first
big screen
event of
1944!



45th ST.
BROADWAY 45th ST.

A 20th CE

BOAT

by
JOHN STEINBECK

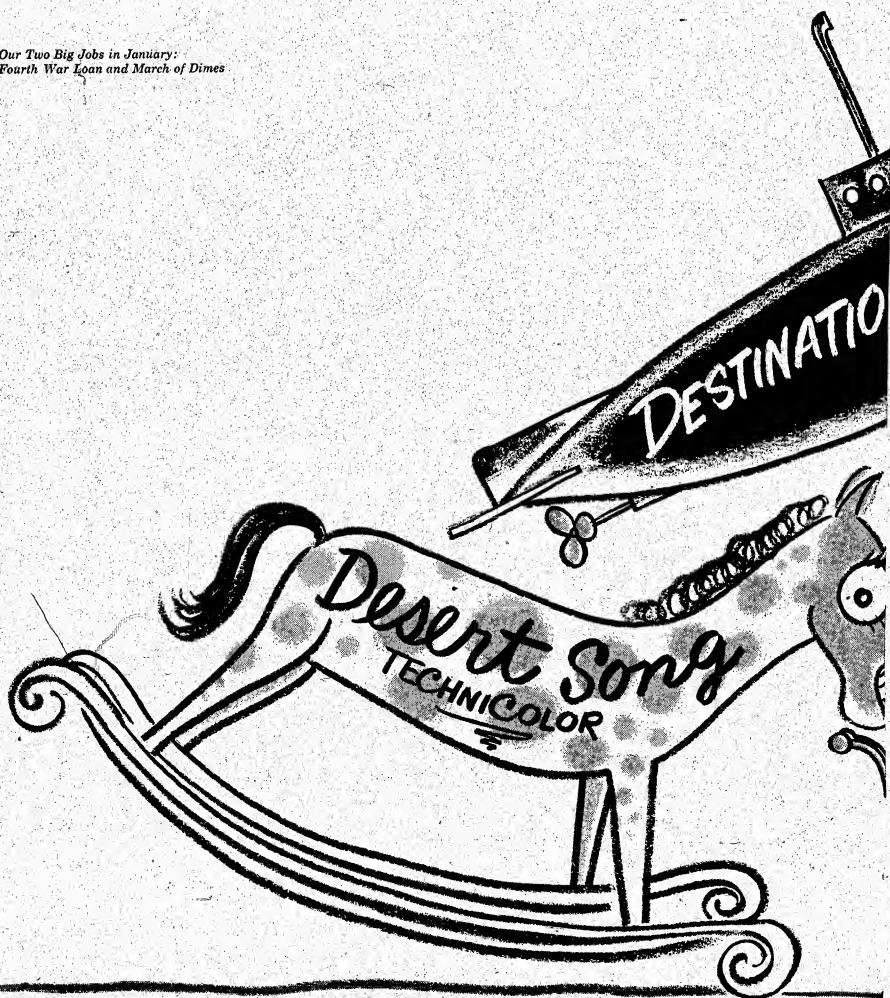
NUAN BANKHEAD

Henry HULL Heather ANGEL Hans CRONK Canada LEE
TH MCGOWAN Screen Play by Jo Swerling

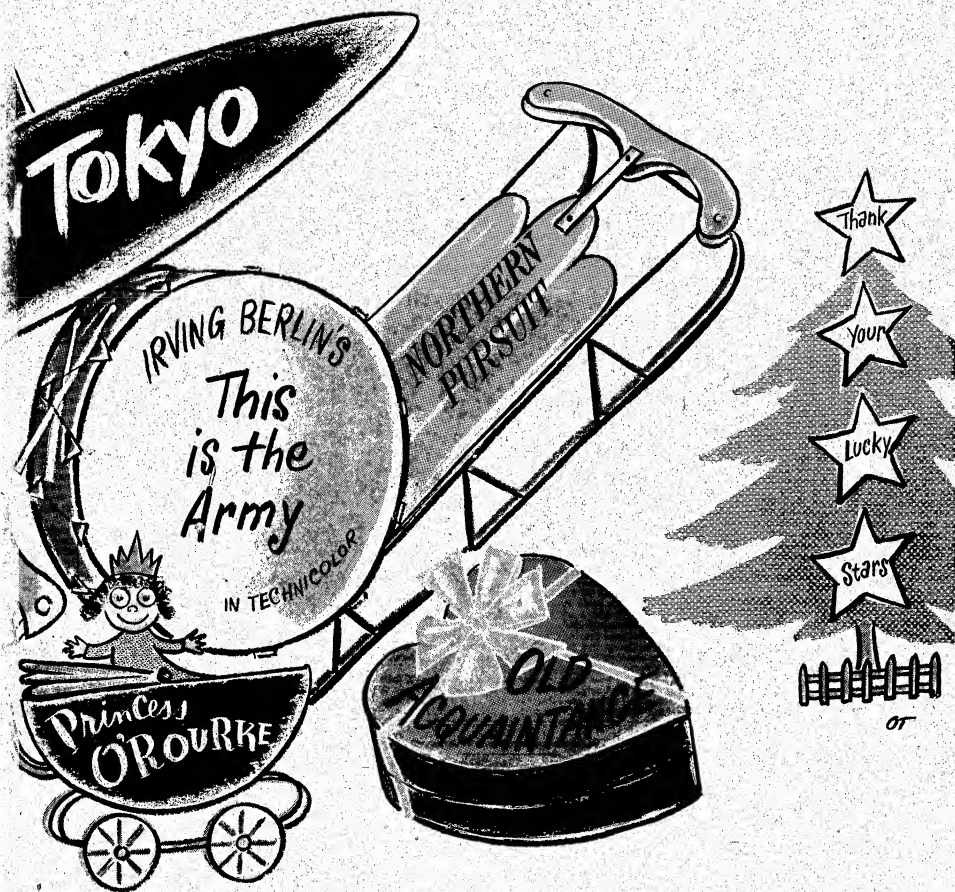
ASTOR

NTURY-FOX TRIUMPH

*Our Two Big Jobs in January:
Fourth War Loan and March of Dimes*



The best Playing Tim



e is for **WARNERS!**

Jack L. Warner, Executive Producer

Of Women and Chivalry, And a Free World

By J. C. NUGENT

Dear Variety: I have your letter about your 38th Anniversary Number. As I was represented in the last 37, I suppose you have a right to think that it is too late for me to reform now. The last I can say for editors of us is that we are still here.

I have just returned from a term in Hollywood.

So what? For many years it has been fashionable to comment on Hollywood—either for or against.

I think this is quite superfluous. Each man makes his own Hollywood and it varies as much as the men.

To the successes it is a success. To the failures it is Hollywood. Who cares?

The best I found there after tiring of the sea and the desert and the mountains and the city and the city was The Masquer's Club's Servicemen's Dinners.

I felt pardonably proud to be invited to appear at the special table.

Unfortunately I lived out at the Garden of Allah, many miles away, and the transportation problem in Hollywood is acute. I had loaned my beautiful Packard car temporarily to the lady who owned it and so I hailed a passing lady taxi-cab driver. Out there their name is legion. Of course they are called other things, but that is beside the point. This one was very beautiful. Also a little treble. She wanted me to ride in the back seat. Then she asked another look and said, "Oh, I saw you in a moving picture. You're a real good guy." I then noticed that she was not only beautiful but intelligent. Especially as she allowed me to sit on her right in that crowded seat in front of me.

She pressed her right shoulder in the sweet intimacy which has made Hollywood the envy of the more conservative middle west. As she pressed me, I explained that she had just read in Ripley that if a man used his left hand as freely as his right hand it would develop entirely new cells in the left side of his brain. In his opinion I impulsively tried it and she ran into a truck.

A south-faced traffic cop approached us, wearing some kind of authority on his lapel. I have a great respect for the law, I got out and walked behind the truck. He was a stupid big son of a ———, no I shouldn't call him that, he was a fool. He had none of the traditional sweetness of a love child.

A fat Republican in an expensive car picked me up and took me toward The Masquer's Club. I was a little surprised what he thought President Roosevelt was due to John L. Lewis. I tacitly agreed with him although I don't think his suggestion was very wise.

On Ladies and Their Influences

Arrived at The Masquer's I found the hall crowded with service men and the speakers' table honored by the presence of many of Hollywood's greatest luminaries, both male and female. There was Spencer Tracy and Gary Grant and Randolph Scott, and Oleg Cassin and Edwin Arnold and Ned Sparks and many others. There was also Ann Sheridan and Betty Grable and Beaulieu Russell and Claudette Colbert and Patricia Morrison and also many more. I don't know why I remember their names so well, as at my age, my interests in beautiful ladies is very properly reminiscent. Reminiscence rather than anticipatory. I like that phrase; reminiscent, rather than anticipatory. If I dam it, but I like it.

I think the presence of ladies at a gathering of service men has an ennobling effect. I wish we could have them at The Lambs. The presence of women keeps men up on their toes in regard to those small amenities which distinguish the civilized man from the savage. How to greet each other. How to eat. How to drink. How to dress. How to uncover when the flag goes by. How to not overindulge. Many a man drinks because he is alone. Afraid of the four walls of his room. Reminded by the dream of a home. In love with shadow. Women until some woman crosses him, he is lonely. A man that is noble in him and they sit down at a cocktail table and get stinking together in a nice way.

Of course I could mention this to them in my speech without seeming familiar. They say familiarity breeds contempt, although as the sweet old lady once said, "It takes a certain amount of familiarity to breed contempt."

As a matter of fact, I had to stifle my witless whims during a very narrow course. You see, at The Masquer's, the waiters are actors—generally actors and actresses. They are always on the lookout for material which is worth swiping. So I had to marshal my witless aims along a narrow path and to wonder then that the soldiers who were the ladies wouldn't stifle them.

In looking at the faces of those service boys, and all that they represented, I regret to say that all I jakes seen suddenly I was, compared to what they meant to this unhappy world. After a while my eyes would close, except for my taxi-cab till it hurt. There's a song about that somewhere—Deep in the heart of Texas. And so I couldn't help thinking as I looked at them, that they were the best of the best. That they don't want that they will be loved and honored by their children and grandchildren and great-grandchildren until the last possible of redemption, and that they will be honored when the sea gives up its dead and the rest of us are called to account for the use we have made of this small strip of light between darkness and brightness that we call the girl life.

For after that victory of civilization over barbarism the country man of art is required to walk beneath the stars—beneath the swinging constellations—a human being made in the image and likeness of God, and to worship the God he worships the God he chooses—prophesizing the woman he loves and with his child's trusting arms around his neck—knowing that the woman he loves will be the best of the best.

After that victory, those boys will be honored in history because through them and their work and their weariness and their sacrifices and their love and their devotion and their manhood—this sweet world and this sweet country will be free again.

Down-Under Showman Ben Post- War Show Biz About Same, At Least for a Time

By SIR BENJAMIN FULLER

Sydney, Dec. 18.

Here goes, to play understudy to a 'Variety' Musg.

First out, we are all Jack Thompson's Balmns; in other words we are citizens before we are showmen.

Naturally, we are all showmen, but we are all still in the flesh after several 'bloody wars', frankly, from past experience and portents; I can't see much change looming.

Such is the finance involved and so, to be involved there will continue to be quite a piece of change invested in this screwy but to me loved business, but as citizens we've got to play our part not only as lookers-on and clowns, but in an endeavor to help shape things to come.

May I just, to prove perhaps that I am a community man, state some of the activities in which I am concerned, outside many directorates in the show world. I am president of the Special Hygiene Society, president of the International Social Society, vice-president of the N.S.W. Industrial Bldg. Institution; Councillor of the League of Nations Union; chairman of the Howard Prison Reform League; Councillor of the British Empire Union; life member of the Royal Empire Society; chairman of the food for Starving Slaves Fund; member of several ladies' aid societies, and committee man on several War Fund, etc., all of which take up a fair amount of my time, which I am pleased to be able to donate, and to crown the lot, not to hog too much of your space. I, in a weak moment, temporarily accepted the chairmanship of the Australian United Nations Assembly, constituted parallel to the United Nations Assembly, and the Australian Federation for propaganda advocacy and education in regard to post-war reconstruction and rehabilitation, particularly as affecting the democratic way of life, and which 'we hope, will be able to help steer public opinion in such a way as to be effective at the peace conferences.

And, I am stuck with it, and in view of its importance, with only that I had more time to spare' to devote to it away from my business activities, to gain more knowledge of the subject and to at least keep the seat warm until my successor is found and installed.

Perhaps I couldn't do better as giving an idea of what we are doing, by the following extracts from a letter written in my official capacity to the Senior Film Distributing Executive (three guesses), and also to the General Manager of the Commercial Radio Association, speak for themselves; and I little doubt that those in America and England (excepting our own people) and those in Great Britain and the Empire, who are fully aware of what is going on, and what is likely to transpire in those internationalities, and so they should be up and doing and they are sorry they didn't see it, Mike's business, and later on say they are sorry they didn't see it.

Anyhow here are the extracts—

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Anyhow here are the extracts—

'One World in Humor Too

Comics Need No Esperanto for Universal Appeal—Warfront Funsters Proved That

By JACK BENNY

Hollywood, Jan. 1.

It's a fair cry from the days back in 1927—that would be B.C. (Before Crowley)—when the first Polka Dot was in London and ensuing the variety bill, to the rational changes that are paving the way for a real internationalization of the variety act. Getting back to 27 and that egg-laying date at the Palladium (only a first Allen could appreciate what I mean), the reason becomes clear now in the light of what we're finding out over there on the front—Global Circles.

To that West End audience in London 12 years ago, I am sure, the Polka Dot was unheard of in their entertainment sphere. By the same token, trying to pull off a gag about the vice-president of the United States; while funny at the time, is simply—

Palace, left them completely cold. The same goes for the Polka Dot, a world unto itself—familiar only with its own political set-up, its own mode of living, its own problems and its own particular brand of humor. And I know that then, I could have saved myself a dose of seasickness and a big headache.

But how different the picture was on my recent Camp Shows tour into the Gulf area. North Africa, Sicily, Italy and other scattered bases, where our troupe played not only before Yank soldiers but to British and Aussie boys. The same goes for the Polka Dot, a world unto itself—familiar only with its own political set-up, its own mode of living, its own problems and its own particular brand of humor. And I know that then, I could have saved myself a dose of seasickness and a big headache.

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Slight Switch Needed

And due to the One World setup, the idiosyncracies and national traits of a people are universally recognized, so that a gag requires only the proper switch to make it a local crier. We tried it on our broadcast from Algiers, where we played before an audience of several thousand Yank and British soldiers. Actually, the pattern the program followed was identical to the one we try on regular Sunday night program, but utilizing the local background of the Sphinx, the Nile and the Pyramids. Here was an illustration of the Yank humor clicking just as well with the English.

But regardless of the fact that the groundwork for the introduction of the Yank humor into the world of the world has been laid by radio and film during the past decade or so, it remained for war entertainment activities, principally, to give the actual appearances of the stars and the transcriptions of the top comedians reaching the boys overseas, to fully convert this new audience to our brand of humor and showmanship.

That Yank Influence

I'm fully convinced that when the British and Aussie lads return to civilian life they'll prefer the tempo and pace of American shows. Already in England the attempts to introduce the American type of musicals is meeting with the new tempo and pace of American shows.

While the post-war plans for a global theatre cannot envision a common language, there is no reason why English-speaking countries shouldn't have a universal crier. But because we've taken the initial steps, our showmanship and our type of comedy will set the pattern. And a factor that can't be overlooked is the airplane, the use of which in the post-war world will overcome the first barrier toward the establishing of a global circuit.

And there will be a tremendous post-war market here for performers and plays, but of course our salary ceiling is much lower than that prevailing in the States, and while we cannot aim for top stars, yet American comedians will be in demand. And it's interesting to note that what will be acceptable here differing (I've got my guard up) from England, where talent, to vary of old nursery rhyme, when it is good, runs very good but when it is bad (everything else is) it is horrid.

Of course air travel will avoid that "lost time" baggage and will play a big role in the future of the show business. In blue print stage, then we can aspire to all the good plays that America and England can supply us, and with good luck comedy will overcome the first barrier toward the establishing of a global circuit.

We met the situation of different sized cities, hence varying runs in the vaudeville days, and it can be done in this country. I can see the day when the vaudeville act will be a boom, post-war, and in this show business will benefit. Pictures are stable and stable with American production, and subjects mostly from the States. It's interesting to mark back a few years when it was necessary to try in the theatre programs a glossier, purely American, and idioms. Today, thanks to the radio, this is totally unnecessary, as most people are happy and they have been embodied in our language, and our mixing and our mixing and our mixing.

In regard to local picture production, it will be intermittent and sporadic, with capital and brains hard to come by. London and New York called Melina, as they do all our great comedians, and they are the only ones who have there will occasionally rise those desire to have a crack—and good luck to them—they'll need it.

Anyhow, I am sure that with the present state of show business, and more optimistic in regard to the future, and will finish up by wishing all my pals, cobbles and buddies, a show business that is the best of the best, in the future, not forgetting a pleasant Post-war New Year, a global return to sanity, and on with the show.

One-Way Traffic in Talent

In regard to exchange of artists, plays and shows between America and Australia, it will of course be a long time, mainly a one-way traffic, and popular as American performers were before the war, it's as nothing compared to the popularity of the Yank comedians, and the Yank comedians will continue to be even more sought after and appreciated on screen, radio and

FROM THE NEW YORK TIMES:

**"Warner Bros. have
an enviable record
for combining
good citizenship with
good picture making!"**

OF THIS RECOGNITION W

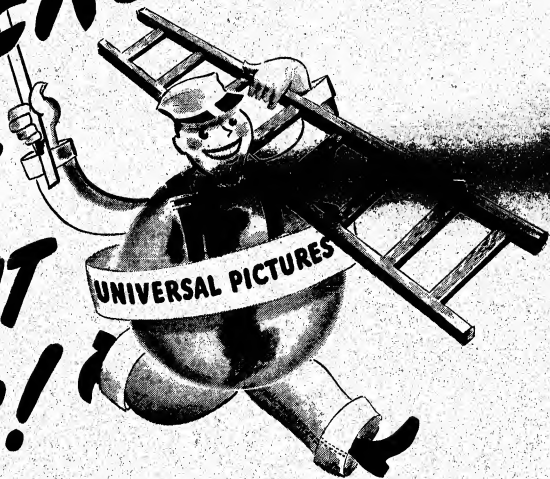
E ARE PROUDEST OF ALL...

1944

Count on Universal to deliver the goods...count on the company that gave you more top-money pictures than ever before in its history...count on Universal to capitalize on last year's box-office momentum and keep the big ones coming during 1944!

UNIVERSALLY

IT WAS
A GREAT
YEAR!



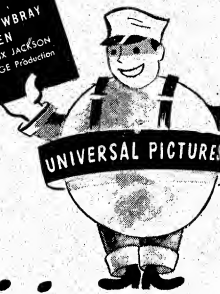
THE *Hers to Hold* GIRL
DEANNA DURBIN

in her greatest
 "yours to hold-over"
 picture



His
Butler's
Sister

DEANNA DURBIN • TONE • O'BRIEN
 AKIM TAMIROFF • EVELYN ANKERS • ALAN MOWBRAY
 FRANK JENKS • WALTER CATLETT • ELSA JANSEN
 Directed by FRANK BORZAGE
 Associate Producer FRANK SHAW
 Original Screen Play - Sumner Hall/Burton, Betty Bonnell
 Produced by FELIX JACKSON
 A FRANK BORZAGE Production



and right now...

THE STORY OF CARLSON'S MAKIN ISLAND RAIDERS

Walter Wanger's

GUNG HO!



WALTER WANGER presents
GUNG HO!

BATTLE CRY OF THE MARINE RAIDERS!

starring **RANDOLPH SCOTT**
NOAH BEERY, Jr. · ALAN CURTIS · Peter Coe · David Bruce
Sam Levene · J. Carol Naish · Richard Lane · Milburn Stone
and **GRACE McDONALD**

Screen Play by Lucan Hubbard · Based on the factual story "GUNG HO" by L. W. S.
le Francis, U.S.M.C. · Additional Dialogue by Joseph Hoffman
Directed by RAY ENRIGHT · Produced by WALTER WANGER

Universally TERRIFIC!

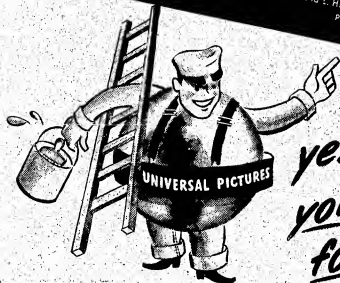
Maria the Magnificent
**THE STORY THAT ENTHRALLED
 THE WORLD**



ALI BABA AND THE **FORTY THIEVES** IN **TECHNICOLOR**

MARIA MONTEZ • JON HALL • TURHAN BEY
ALI BABA and the FORTY THIEVES
 in **TECHNICOLOR**

with ANDY DEVINE • FORTUNIO BONANQVA • FRANK PUGLIA
 RAMSAY AMES • MORONI OLSEN • KURT KATCH
 Written for the Screen by Edmund L. Hartmann
 Directed by ARTHUR LUBIN
 Produced by PAUL WALVERY



yes sir...
you can count on **UNIVERSAL**
for **Universal Audience Values**
for 1944!

Inflation grows looser and looser and looser. Joe Zilch, once a comic, is now a producer.

Post-Mortems of 1943

Rhymes Out of the Boney Nursery
For 'Variety's' 38th Anniversary

By ALBERT STILLMAN

Hitter, Goering, Goebbels and Sturf
Found the going rougher rough.
Ditto-ditto Hirohito,
We won't talk about Benito.
On B'way and off-there's many a moron
Apparently still doesn't know there's a war on:
His plan is acetic, his management
When told he's relegated to one piece of butter.
On Thanksgiving Day we were thankful for
The Army, the Navy, Marines and Air Corps.
We had very few turkeys on Thanksgiving Day.
Unless you included the ones on B'way.

Nothing could keep 'New France' from foldin'.
It laid an egg, and it wasn't golden.
"The Naked Gentle" (Miss G. R. Lee's)
Was said to 20th for quite a few C's.
Although most every pundit panned it
Maybe you can understand it.

The public O.K.'d "OklaHoma,"
But "Public" left a slight amon.
The nation Bred the "Song of Deeds"
The "Follies" kept alive this season.
"The Sign of the Cross" was highbrow, sorta.
But simply superb was the "Song of Deeds."
"Artists and Models" was pretty enough,
But the humor it peddled was warmed-over stuff.
A lot of guys tried to do the "Song of Deeds."
And the title describes where it row can be found.
An epidemic of revivals
Except the season's "New Arrivals."
Across the River Sky they ferry 'em,
Then dig 'em up and then re-bury 'em.
"ABC-ABC," the Harbor, and "The Sign of the Cross."
Is doing exceedingly well under Deems.
Jack Robbins, a man of mysterious whims,
Conducted a land-office business in Yuma.
Due to the ban on the major recorders,
Some songwriters' wives have been taking in boarders.
Arthur Schwartz, who wrote "The Sign of the Cross,"
Became a producer because there's more cash in it.
The same thing can also be said of Dick Rodgers.
The less said the better regarding the Dodgers.
The Yanks were the champs, thanks to Chandler and Keller.
The Giants' never strayed from their home in the cellar.

A gal drew a gat on a guy who sat nex' t' her,
The name of the gal was "The Sign of the Cross."
The guy played with her lay the thing down,
In a song that invoked each helmet and town.
"Paper Doll" was called, and "The Sign of the Cross."
By the gifted company of "Sweet Dardanella."
Radio programs were much the same,
The one being "The Hall of Fame."
Saluting state and searsh society,
And no one can say it lacks 'Variety'.

With the fight going on from Smolensk to Sumatra,
The National Hero, of course, was Sinatra.
The nation's best seller, of course, was "The Sign of the Cross."
Embarrassed many a Nazi-lover,
The Metropolitan's management showed, enough
Sense to open with "The Sign of the Cross."
Gus Eysell is dashing betwixt and between
The Hall and the Center, collecting the green.

Winchell, Walter, and Thompson, Dot
Were the air-ropers I liked a lot.
But rather a song or two from Bing
Than all the chin music of R. G. Swing.
Lyric writing as an art
Suffered with the passing of Larry Hart.
Many more than his friends and relatives cried
For Ole Maestro, the day he died.
We got less and less food for more and more dough:
Hamburgers at Ditty's were two bucks.
Ditty's people don't speak who used to be chummy,
Because of that "Hitler" costume (Ole Bummy).
Hitler's costume isn't sleeker and slicker—
Keep buying War Bonds and finish him quicker.

Well, there's about all. No-one word more;
Let's hope Post-Mortem and Capermen
Begin with: "Well, we soon the year."

WAC—May It R.P.

By ARTHUR L. MAXER

Probably the only organization in the motion picture industry which does not look forward eagerly to a long continued and prosperous future in the post-war world is the War Activities Committee. While others are exploring and planning the vast possibilities for expansion and far-flung industrial opportunities, this organization is busy and concerned with the happy day of "Unconditional Surrender" as they pass away publicly, promptly and permanently.

Thousands of nameless motion picture men all over the country—not only the Fabians, Richies, Glodemanns, Brains and all the others in New York City who have given up usefully and unprofitably the time and their talents, but also the authors, actors and actresses, the bookers and buyers, the cashiers, editors and cameramen, the directors, dramatists and distributors, the electricians and the film salesmen, etc., all through the alphabet of the industry's manifold activities.

(Continued on page 62)

Prospects for Post War Foreign Film Biz Looms Strong, Gov't Film Chief Avers

Reveals Backlog of Quality Films Gives
Yanks Competitive Advantage

By NATHAN D. GOLDEN
(Chief, Motion Picture Unit, Bureau of Foreign and Domestic Commerce, Dept. of Commerce)

The prospects for trade in American motion pictures immediately following the war look very bright indeed. Our backlog of hundreds of American film produced and exhibited in the United States but never shown in markets now closed will give our American industry a signal advantage over our European competitors. And the latter are economically able to rehabilitate their own film industries and commerce again their own production.

The most vital and basic factors in the post-war foreign prospects are the quality of our product and the desire of foreign nationals to see our films. With respect to these fundamental factors, we certainly need feel no uncertainty or apprehension. Such doubts or uneasiness as may arise after hostilities end, will perhaps be again corrected (as has been the case in the past) with artificial trade barriers and restrictive regulations. It is, certainly, to be hoped, however, that the more enlightened attitude toward world trade that seems today to be developing in many regions of the earth will tend to obviate the more exaggerated and troublesome forms of such trade which may witness, with satisfaction, the widest possible penetration of American motion pictures in foreign countries.

It is hardly necessary to say that, in our past experience, the foreign requirements which have constituted the greatest handicap to our efforts have been those by which our industry has been obliged (1) to produce films for the foreign market in order to distribute our own films there, (2) to accept, for distribution a nationally produced film in order to distribute American films, (3) to produce domestic films outright, or (4) to produce films in cooperation with a domestic studio, furnishing stars, directors, or technicians.

This last mentioned question—that of furnishing a certain amount of technical aid to relatively immature picture industries abroad—seems to call for a measure of broad-minded consideration, and would probably be unwise to view it in a wholly negative mood. A moderate amount of judicious helpfulness to foreign motion picture industries may well be envisaged. It would be wise to protect the interest of the foreign interests is not to create an industry abroad that will subsequently be protected by discriminatory or overly-lax legislation, and kind that would, in fact, actually operate to restrict the importation and exhibition of American films. It seems fair to say that, if we provide a measure of aid in a true spirit of friendliness, it can be disposed to expect real reciprocity and generosity in the treatment of our Hollywood production.

Very intelligent persons concerned with international commerce is interested now in all measures that tend to reduce artificial trade barriers, eliminate restrictive and discriminating edicts, and particularly to promote trade agreements. All we want to see relatively free trade and opportunities for all countries to benefit by doing business with each other, and particularly true in the motion picture field. In that field, we desire and hope to see all forces shaping themselves in such a way as to promote a wider and ever-greater amount of trade in pictures, for the excellent and appealing products of our motion-picture studios.

Striving for Development

Foreign film industries are perfectly within their rights in striving to develop, through their own initiative, their own production industry. No one can take exception to that. American enterprise developed the industry by Hollywood known as Hollywood. Forfeited planning by Hollywood means the progressive development of the quality of production to such a peak that its product will always remain superior to that of any of its competitors, regardless of where they are located. There is no substitution for quality motion pictures, and audiences all over the world will appreciate this basic principle.

If American film distributors should and that they must furnish films in original versions, which is better, to produce them than Hollywood? True enough, films in certain foreign languages such as, for example, Hungarian, Czech, Rumanian, would not be profitable to produce in the United States of the relatively small populations speaking those tongues. But with some 100,000,000 Russians, 100,000,000 Spaniards, 80,000,000 Germans, 70,000,000 Italians, it might be profitable and wise for Hollywood to produce original-language films, using native stars, with stars known to the country for such films. Hollywood has tried this before, and failed because the Hollywood casts did not speak the true language of the countries. The thought of producing a film in a native language for two or three pictures made in Hollywood, and then releasing them in the country where they came and thus avoid "Americanizing" their language, if they are to be successful, is a good idea. Perhaps we have given Americans the right to produce perhaps few films in French, Russian, German and Spanish, which would give Americans the right to produce pictures in each of these languages to satisfy the desire of nationals to see and hear pictures in their native tongue, and thus give them a native talent. It would certainly attract a great audience of foreign film fans who are unable to follow superimposed titles.

Dubbing has proven unprofitable except where legislation prevents it. It is a costly and time-consuming process, and even in those markets the trend is against dubbed films. If the production of original-language films in Hollywood is to be successful, it will be necessary to establish a system of dubbing and titling must be devised. Possibly a straight off-screen narration in the foreign language, as suggested by Walter Goetz, foreign manager for United Artists, might be the answer. There was many film pa-

trons throughout the world who can understand their own language when spoken to them but cannot read it in print.

New areas have been opened by the expeditious armies of our own nation and our allies. These armies have brought with them motion pictures for their own entertainment and for those of the natives. Vast numbers of potential new customers for American films are awaiting the first time.

The war, because of the exigencies of moving troops and supplies, has caused to be built thousands of airfields, railroads and other highways in places where there had not been before. In the space of two years, the Near East alone has witnessed broad measures of modernization, including construction of thousands of roads, bridges, and other facilities. This work has taken a century of time to develop. The same is true of other parts of the world. All of this adds up to new markets for American commodities and especially motion-picture films.

These new facilities born of this war should be maintained in the post-war period. This work should now be studied most shrewdly and vigorously by air-transport companies, and motion pictures certainly form one commodity that will lend itself to that mode of transportation. Moreover, the films by air transport to the far corners of the world might enable distributors to cut down the world distribution life of a film by one-third or better. This would mean a studio to see its investment and profit out of its pictures that much sooner, and would permit all foreign countries to see films that are up to date. Thus, the motion picture industry has been strongly voiced in the past few years from various foreign countries.

Frozen funds of American film distributors were completely unfrozen in 1943 by Great Britain, Australia, New Zealand, and India. During 1944 our American branches in these countries will be unburdened in returning their film collections.

Our American films have followed the troops into North Africa, Sicily and Italy, and have been shown in the theaters in those regions which have been recaptured. As new territory is conquered by our Allied troops, the market potentialities for American films are increasing.

The motion picture for many years has been an educational medium without it actually being intended as such. American films distributed in foreign lands have portrayed our customs, habits, and ideals. They have acted as a silent but effective sales force for American goods and commodities. The motion picture industry should become the most potent instrument in reducing the world to the new conception which will be based on democratic life, which will be based on the highest development during this present war, and in the post-war period it will undoubtedly be utilized as a universal medium through which all nations will be able to view more closely in determined efforts for enduring peace.

Established foreign traders in the motion-picture industry have looked to the United States for the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, over the years as their source for the Government for current and future information relating to international trade. They have drawn on the Bureau for trade statistics, market surveys, names of selling outlets, exchange rates, tariff rates, and regulations pertaining to commerce, prevailing trade practices, competition, local tastes, and similar basic data representative of the elements of the foreign trade and the analysis and promotion. The Bureau intends at the close of the war to resume all these services in the fullest possible scope and effectiveness.

Post-War Planning

By J. H. SEIDELMAN
(V.P. and Foreign Manager, Universal Pictures)

The fate of the motion picture business in foreign countries in the post-war era depends more upon our Government and its agencies than it does on the industry itself.

If the State Department concerns itself with the problems that are certain to infect the American industry abroad, and makes the necessary provisions to meet these ills, then there need be little or no worry about the foreign market's future.

There is only one panacea. Our Government must provide in trade agreements with foreign nations the right of our countries for a free flow of American motion pictures without hampering regulations and other devices employed by those governments to restrict the unbridled showing of our films.

The problem of post-war planning in our business has no parallel. It is a problem of the greatest magnitude for we find ourselves in the position of finding an existing market swelling its as soon as moviegoers are unshackled from previous trade restrictions, quotas, and other arbitrary restrictions.

Given the proper cooperation, post-war planning for us becomes simple indeed. It must be remembered that ours is the only product in the world that will be ready and waiting on the docks, in the ports, and on the borders, for only one thing—foreign moviegoers.

There isn't another business in the world where the customers, in this case exhibitors, are so clearly earmarked in every locality of the world and where they are so anxious to resume regular motion picture performances, seek us out.

However, there are many questions to be answered before resumption of business can be considered.

1—If destroyed, how are the exhibitors to be re-equipped? 2—If destroyed, how are the exhibitors to be re-equipped? 3—If destroyed, how are the exhibitors to be re-equipped? 4—If destroyed, how are the exhibitors to be re-equipped?

As soon as these questions have been answered and the proper action taken, our business can resume with little loss of motion picture time.

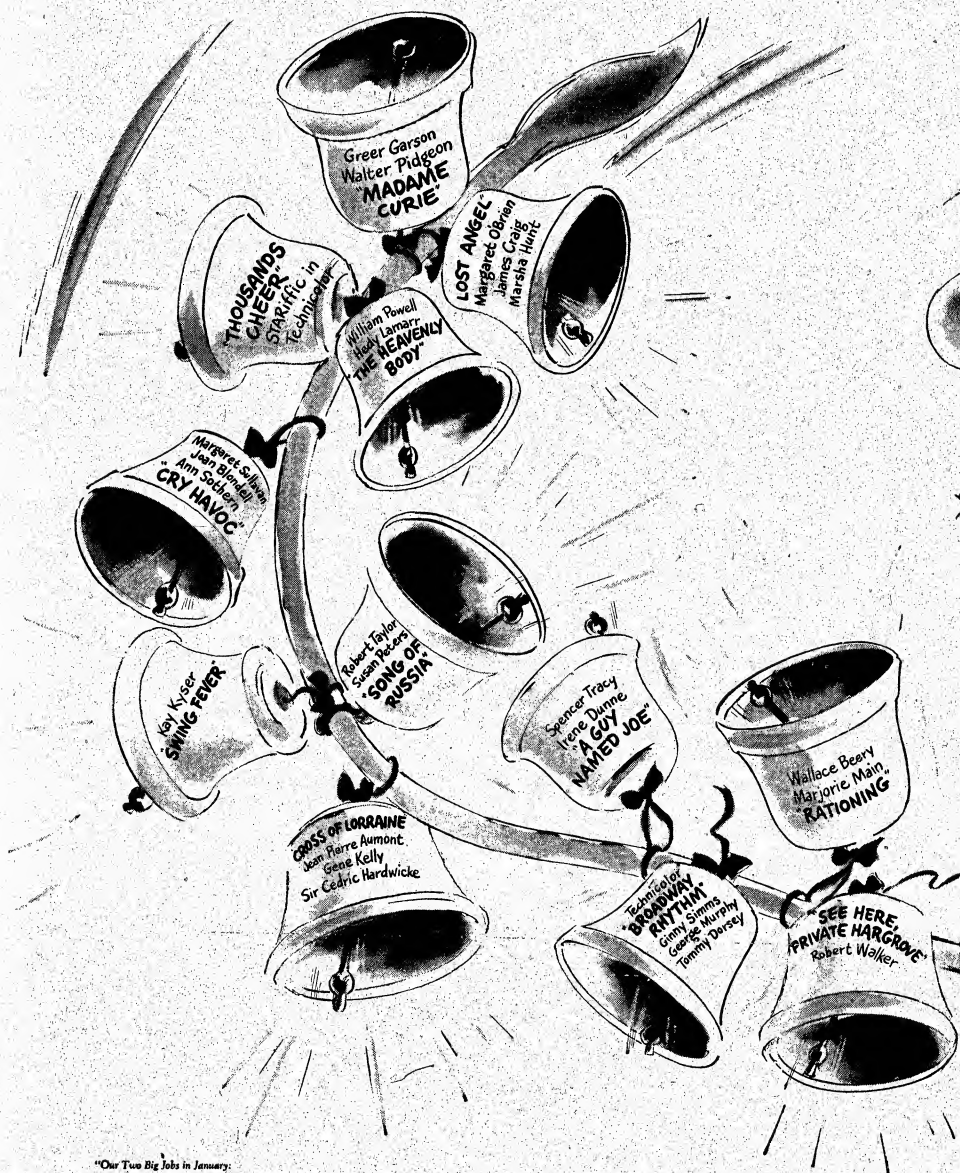
American motion pictures will blaze the way in every country of the world towards a renewal of happiness, contentment and peace. It is our duty to see that all people for whom we are to be included in the family of nations are able to share this goal that must be given good pictures and a fair chance to business on an equitable basis free from political or stifling restrictions.

JUST A FEW OF YOUR HOLIDAY WELL-WISHERS!

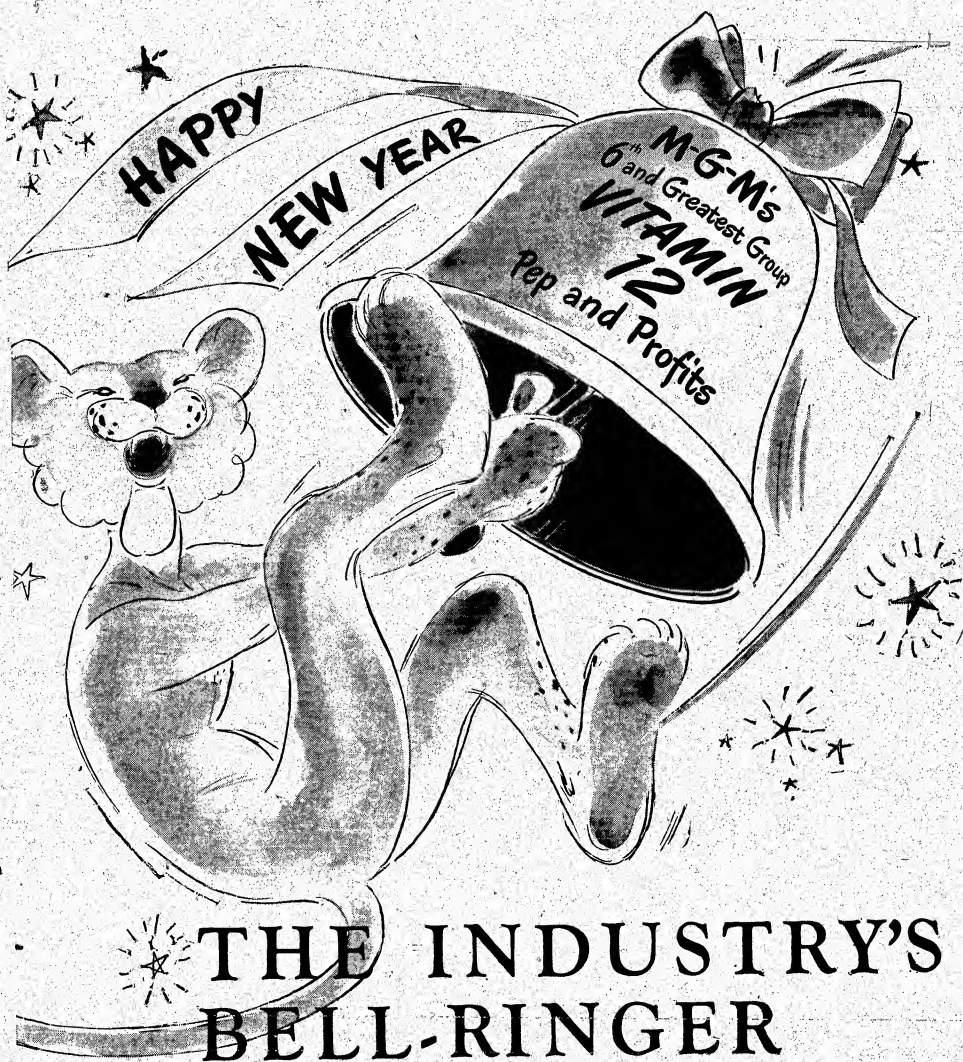


AND
MANY
MORE!

LOEW'S INC. AND M-G-M WISH YOU A STARIFFIC 1944!



"Our Two Big Jobs in January:
Fourth War Loan and March of Dimes"



THE INDUSTRY'S BELL-RINGER

wishes you and yours a
New Year of Health, Success—
and Victory in 1944!

TOP-MONEY MOP-UP ON ALL FRONTS!

PRIVATE LIFE of a Capital Cutie!



SHE'S got three
boy friends in a
city of ten women
to every male...



Borrows a ring
and gets taken
for a bride...



Gives capital
society its
biggest shock!

Olivia DeHAVILLAND



Suspects a
man who asks
questions...

"Government Girl"

with
SONNY TUFTS

("Kansas" in "SO PROUDLY WE HAIL")

ANNE SHIRLEY • JESS BARKER

JAMES DUNN • PAUL STEWART • AGNES MOOREHEAD

HARRY DAVENPORT • UNA O'CONNOR

Produced and Directed by **DUDLEY NICHOLS**
From Anita Loos's Sensational Ladies Who Journal Serial
Screen Play by Dudley Nichols



Shows her bomber-
building boss how
to go places fast!



Gets all tangled
up in red tape
and rosy romance!



"A Bond for Every Seat"
4th WAR LOAN

Coast Unions Day Deal In Hope 15% Formula Wanti Be Out

By RALPH RODDY

Hollywood, Jan. 5.—Having spent months, ty-rled by war regulations that blacked out cost-of-living increases, unions and guilds are speculating with the idea of defying regulations. The Screen Actors Guild, the Labor Board's 15% "Little Steel formula" will be scrapped during the winter. Unions, however, are not going to dish out any waiver on retroactive pay on Jan. 1, even though agreements will approve contracts calling for any adjusted pay to be effective as of Jan. 1, even though agreements may not be concluded before March or April.

No decision on the date for starting negotiations will be made until the various leaders center with Pat McCarty, producer-laborer. Moves to delay pacts in the hopes of getting substantial raises for the men in the Herbert Hoover proxy of the Conference of Studio Unions, but the IATSE and Basic Agreement crafts are having for the time being on new wage deals.

Demands already have been prepared calling for the independent sick leave, overtime pay, better location conditions and severance pay. Crafts, however, members are employed on a weekly basis. Practically all the independent actors are expected to join the American Federation of Labor fold before negotiations get underway. The Screen Publishers Guild, now affiliated with the Conference and is sending an AF of L affiliate. The Screen Technicians' Guild, the AS of L has started a drive to affiliate all editors, cutting room boys, apprentices, the last big indie group in the industry. Screen Office Employees' Guild also is running a campaign to affiliate the indie White Collarists at Paramount, 20th-Fox and Warners.

Quiet Union Year

Because of the war emergency, the past year has been one of the quietest in history for film unions. The guilds, feeling largely subsiding between the Screen Actors Guild and various extra groups and the Screen Publishers' Guild membership. "SAG" conducted a mail referendum in which the extras voted to remain with the Guild, but Screen Players Union countered by applying to the National Labor Board with a petition asking an election of working extras to determine a collective bargaining unit. NLRB is expected to order hearing shortly after Jan. 1, to determine whether the Screen Extras Local 444 and proxy of the Conference of Studio Unions, retained his recognition as No. 1 labor leader in Hollywood, strengthening his leadership by the addition of the Screen Publishers Guild and two locals of the Building Service Employees International Union to the conference. Growth of the union, nearly 10,000 picture workers, including Painters, Costumeists, Laborers, Technicians, Camera Operators, Janitors, Set Designers, Scenic Artists, Machinists, White Collarists, and Writing Writers.

Activities of his groups during recent months, however, have been centered on higher wages, raising already made and contributing wherever possible to the War Effort. The Screen unions have been prominent part in Bond drives, charity campaigns, etc. The Screen Federation groups have succeeded in grabbing all the plum here and there. Set Designers, for example, got an increase and other crafts getting bonuses for night shifts, etc.

Bioff Eliminations

Film "Technicians" Local 683, having through the year, moves business representative John Martin and secretary Norval Crutcher, got a shift bonus, and other improved conditions here and there, and eliminated many bad contract clauses that had been in the union by the Willie Billeb drive. One of these was a new contract with William L. Billeb, who is fighting a clause that required union to furnish all necessary expert help, right of labor to sue, etc. The new clause provides union will make every effort to furnish company with a drive to affiliate film editors, cutters, assistants and apprentices, one

of few big remaining independent groups in the industry.

Local 683, however, traveled thru the wire with some increases and improved conditions, and later phoned in for the union. The laborers. Designers have been extending their jurisdiction until all the work is included. With the exception of the Art Directors, and they are currently talking affiliation. Basic Representative, James M. Hand, handled most of the negotiations in cooperation with special committees appointed by the Executive Board.

Screen Office Employees Guild negotiated a 10% pay lift for its Executive Unit, agreement having been submitted to the War Labor Board for its approval. Group also will receive a 10% pay lift for 40 hours daily and 40 hours weekly. Collateral will get one week vacation after 10 weeks of work, and after two weeks after one year. New holidays are granted and sick leave is 100%. S.O.E.G. currently has a request for a 7% lift for studio Collateral, pending from last year, and is now negotiating with the members. Warners, and 20th-Fox, having exempted Min Solvin as a special one-offer. S.O.E.G. is also active in Glenn Pratt. Studio Machinists Local 1188 under executive of J. D. Wayne, has organized studio and Allied Industries 100%. The Screen Technicians' Guild, including in picture industry, but is now considered one of key crafts, especially in the lab. They are in the laboratories. Wayne is vice-pres of the Conference of Studio Unions and one of leading in labor digital fight against anti-labor legislation and unfriendly officials who are seditionists.

Cartoonists Active

Screen Cartoonists Guild was one of the few active unions during the past 12 months, establishing at Leon Klenow, president, and the Management Committee in the industry. Plan drafted by Business Representative, William Purnham, is reported closing 100% the first 12 suggestions of the Committee having been accepted and the union in the management, resulting in a reduction in production costs. Pomeroy, president of the Guild, has secured rest periods for workers in studio during the past year. The Guild, however, "unions, etc. Discontent in membership that followed Walt Disney drive has been ignored. The union is now considered one of strongest in studios.

Moving Picture Picture Local 644 remains the spearhead of the Conference of Studio Unions. Under leadership of Herbert Sorrell, states have been gradually pushed upward until Winters are now highest paid.

Screen Publishers Guild under leadership of Ted Carle and an aggressive, "unions, etc. The union, however, has been established, affiliated with the Conference of Studio Unions. The Screen Publishers Guild Federation of Labor craft. Flacks are preparing to negotiate a new contract with the union. The affiliation will put them in a better position to talk Turkey with the Professional Photographers and International work as well as general business of the industry, as handled by Executive of the Guild, H. C. Robinson.

New Contract Demands

With IATSE, crafts had pushed to gain sufficient time to handle production, most of the labor. Dave and Garry in recent months in preparing new contract demands. International Brotherhood of Electrical Workers Local 685 have been the active groups outside of the Screen. The Screen Technicians' Guild, however, representative of the group, giving union complete control of cinema workers in the motion picture industry.

Local 685 under leadership of Harold Smith, is in the motion picture industry most of the year, with the result that wages and conditions on the set have been improved. The union is now operating its own school to train sound technicians to replace

called into military service. Smith as secretary of the IATSE Business Representatives Committee has been active in shaping many of the group's policies and getting various crafts together on demands to be submitted to Producers when new negotiations open.

Studio Set Electricians Local 728 has taken over secret of laborers from IATSE Local 727. IATSE, however, as lamp operators. Big percentage of 727 members are now working out of Local 728's temporary permits.

The Screen Directors Guild of America is now preparing to seek recognition for the union. The group is now preparing to seek recognition for the union. The group is now preparing to seek recognition for the union.

Writers' Congress

Screen Writers Guild in addition to negotiating major studio contracts with the independent producers, is now operating with the Hollywood Writers' Mobilization in staging the Congress. The Congress is being organized by writers, authors and military leaders from most of the United States to the National Writers' Congress. The Congress is being organized by writers, authors and military leaders from most of the United States to the National Writers' Congress.

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Vauders' 15-50% Hikes

Despite wage freeze, Florine Bide, western director of AGVA and executive secretary of the IATSE, Los Angeles field, and between periods to built to Salt Lake City. Denver field, however, is now operating with a variety field and open AGVA offices. IBFW under supervision of International Representative Gene Gullane and Business Manager George (Curly) Davis has developed a strong union in its own right. The union is now operating with a variety field and open AGVA offices.

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Although Minus Strike Leason, Film Unions in 1943 Improved Positions

By ROY CARTIER

While the no-strike policy, in effect for the duration, leaves the unions without their most important weapon in negotiating for recognition and deals, virtually all of the film industry fronts have improved their position during the past year. They find it more difficult to negotiate with employers, considering the situation as a whole, than previously existed.

At the present time there is no indication of serious difficulties to be faced, although a few unions are negotiating longer for what they want than if strikes were pulled and there were no operations, exchanges, handoffs, etc. In addition to taking some cases to the labor boards in order to get action, unions are also starting arbitration.

In one case, that of the Screen Publishers Guild, efforts to obtain recognition and new classification from the distributors ran into a snag, with result both sides agreed to arbitrate the matter with the SPC choosing one arbitrator, the distributors one and the two selected picking a neutral arbitrator. The arbitration procedure will be retroactive to last May, when the first year of two-year contracts expired. Under the agreements, they were operable on wage scales alone after expiration of the term of the SPC. The SPC is also the Screen Office & Professional Employees Guild, which covers all picture workers in home offices and exchanges.

SOPE's Headway

SOPE has made fine headway during the past year, but SOPE's gains against the industry in obtaining increases and reclassifications for the second year of contracts have been less than expected. Initial year expired early last fall. SOPE, after a long struggle, succeeded in getting Paramount's, but lost out at the Fox exchanges, where in the end the International Alliance of the Amalgamated Screen Employees won. SOPE's gains in the industry, however, are engaged in new classifications.

Another victory for SOPE was obtaining jurisdiction over white-collar employees at the N.Y. Metro. This was a long fight, but the exclusion of the IA, which had tried to get these branches and put in a long campaign in the direction. The matter of a contract between SOPE and these three exchanges is being sought, since the IATSE enjoys that provision at present. The exchanges are closed shop is being sought, since the IATSE enjoys that provision at present. The exchanges are closed shop is being sought, since the IATSE enjoys that provision at present.

The IA, which has jurisdiction over the picture industry, has the country's film exchanges, taking in inspectors, shippers, reviewers, etc. obtained a 10% boost for the bunch during 1943. These workers have been declared as highly essential by the district, and as a result the war goes on, the salary range will probably increase. Other IA units, however, are not so lucky. The IA, which has jurisdiction over the picture industry, has the country's film exchanges, taking in inspectors, shippers, reviewers, etc. obtained a 10% boost for the bunch during 1943. These workers have been declared as highly essential by the district, and as a result the war goes on, the salary range will probably increase.

Local 300 has failed imprudently in developing rapidly attracting new members. During the past year, Local 300 has failed imprudently in developing rapidly attracting new members. During the past year, Local 300 has failed imprudently in developing rapidly attracting new members.

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the merger, the identity of the Empire union is being maintained. However, the Empire union has been automatically made members of 300 and officials of the latter are in charge of Empire administration. The Century circuit, large independent operating in Brooklyn and Long Island, is in the court of appeal to upset the 300-Empire merger on the ground that it calls for disaffiliation of Century members of Empire. It claims such a dissolution would cause a breach of a long-term contract covering the booths of the circuit.

Wanting those booths as well as others in the Greater N.Y. territory, using Empire operators, 300 over the year has tried various ways of wresting them from Emp. without success. Should the union win in the present litigation brought by the Century chain, it's expected it will immediately seek to impose higher rates on charge of Emp. administration, and improved working conditions.

Claude Lee Industry Rep on 4th Local Drive

Washington, Jan. 5.—Film industry representative in the Treasury War Finance Division, Claude Lee, is expected to be Claude F. Lee, N.Y. Paramount Pictures director of publicity. Announcement last Thursday (300) by Ted R. Gamble, national director of the War Relocation Authority, that job held in Third Bond Drive by Oscar Doole of Loyde's. Gamble also said that Lee would be in charge of the industry's war effort. Callahan as director of advertising, press and radio in War Finance Division. Lee, however, is expected to be Claude F. Lee, N.Y. Paramount Pictures director of publicity.

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Trend of Times

In the new Rose Franken play, "When Doctors Disagree," Phil Ober and Tom Lone, who are in business with a napkin. The other night at one of the previews, when this curious little play was shown, there was no nap. At the end of the act, Ober singled out the stage manager, Buford Armitage, and asked:

"What happened to the napkin to go with this?"

"It's clean and we're saving it for the opening!" was his reply.

Hist Gets Auditorium, Philly

Philadelphia, Jan. 5.—Idmore Hirt, operator of the "True Blue" radio station, has been named to his chain, which includes Foxboro, and the New Grand Auditorium. War was acquired from Stanley-Warner.

Films-Morale

Continued from page 3

over the world—including isolated outposts—follows much the same pattern. The theater and radio are a vast system of delivering platters to all stations. Top-notch programs are being produced and distributed. commercials eliminated, and the platters are now: to most key stations on an instant order. All are constantly moving about the world, they depend upon picking up programs from Army or commercial stations.

"Saxing-wind" photographs are made available to Army and Navy. Both services try to keep on hand at various supply depots as large as possible. The Army has worked out a system of delivering platters to all stations. Top-notch programs are being produced and distributed. commercials eliminated, and the platters are now: to most key stations on an instant order. All are constantly moving about the world, they depend upon picking up programs from Army or commercial stations.

worthy of co-billing with any feature!

Hailed by previewers as
TOPS! . . . Dramatizing a
letter to a fighting man
overseas, telling him just
how things are with the
folks he loves and the
home places he wants
to come back to!...
Aimed straight at
America's heart!



A New Two-Reel Release Every Four Weeks

**MILLIONS WILL SEE IT
FOR THE FIRST TIME
IN 1944!**

(Don't you envy them)

That thrill?

DOPEY

© W. D. P.

WALT DISNEY'S
First Full-Length Feature in Technicolor

Snow White

and the Seven Dwarfs



"A Bond For
Every Seat!"
4th WAR
LOAN

Distributed by RKO Radio Pictures Inc.

**NEW
PRINTS!**

**NEW
ADVERTISING!**

NEW CROWDS!

UNITED PRODUCER SU

DAVID O. SELZNICK & MARY PICKFORD &
WILLIAM CAGNEY & EDWARD SMALL & SOL LESSER
CHARLES R. ROGERS & JACK SKIRBALL & LESTER
PRODUCERS' CORPORATION OF AMERICA
GREGOR RABINOVITCH & RIPLEY-MONTER &

PREMACY!

Artists

CHARLES CHAPLIN & HUNT STROMBERG

& PRODUCING ARTISTS & ARNOLD PRESSBURGER

COWAN & JULES LEVEY & BENEDICT BOGEAUS

& SAMUEL BRONSTON & ANDREW STONE

ANGELUS PRODUCTIONS & HARRY SHERMAN

On Writing a Book

Continued from page 38

critic of the Plain Dealer, came to my aid, and so did the famous outfielder, *Tim Speaker*. In Buffalo I had assistance from Peter Corneli, father of the famous Katharine. In Washington Edmund Plöhr, who operates the National theatre, was invaluable. In North Brookfield, Mass., William Cary Duncan put himself, his car, and his limited supply of gas at my command. And there were many other towns on my zig-zag route. I certainly could have never completed the book without the cooperation of Sam Forrest of Broadway, as George Freedy, Gene Buck, Charles Washburn, Jimmy Troup, Walter Moore, Russell Van George Christie (the Players), George Buck, W. W. Kane, Ashton Stevens, Harold Forbes, Richard Rodgers, Marcus Heiman, Channing Pollard, James Rennie, Grant Mitchell, and Frances X. Hope, retired showman of Philadelphia.

Only the Title Changed

I wanted to write this *Cohan* book candidly and honestly and did not feel that I could do the job with any kind of supervision, restriction or censorship, and the manuscript was never shown to Cohan's lawyer and devoted lifelong friend, Dennis O'Brien. The only protest we heard from Mr. O'Brien was about the use of the original title, "Yankee Prince," which he claimed would be a trespass on the Cohan rights, as there was the famous musical play called "The Yankee Prince," done in 1908. We promptly changed the title and the jacket. I spent endless hours in libraries and

countless evenings over old magazines and newspaper files. I wrote letters to people in 40 of 48 states. There were many times when the job seemed too overwhelming, and I often wanted to give it up. But I had gone too far. The original deadline was July 1. Lipprunc's extended it to August 1. It was on August 3 that I rushed into 521 Fifth avenue and put the beautiful blue mass in Miss Tye Hobel's lap—and quickly picked up my payment-on-delivery check.

There are odds and ends here and there, little fragments I find in a great snowy mountain of notes. That I didn't get into the Cohan biography—little letters, that would make a book in themselves. . . . George M. didn't like umbrellas, heavy underwear, wrist watches, cigarette cases, Rimmel trousers, filthy talk—and all of all of his. He liked "Tie With Father" as well as any play he saw in his last 20 years. He had great affection for his press men, Charlie Washburn and Jimmy Troup. He was often told that he and Grantland Rice looked alike and he was greatly pleased. He had fondness for many towns, particularly Boston, and he knew more about the streets of that city than do most Bostonians. He liked visiting churches and frequently did so with his mother during her last few years. On all his tours he invariably made daily long distance calls to his wife, Agnes Nolan Cohan. He read a great deal more than most people realized. He often chuckled about the time that his friend Steve Reardon once had a copy of "Once Around the Luggers" and read it simultaneously in the same hotel suite, frequently yelling to each other through the door connecting their rooms.

—And He Always Meant It.

I never saw George M. actually pay a bar check, but was aware that he would never allow any one at his table to touch it. I never heard him speak with disrespect of any

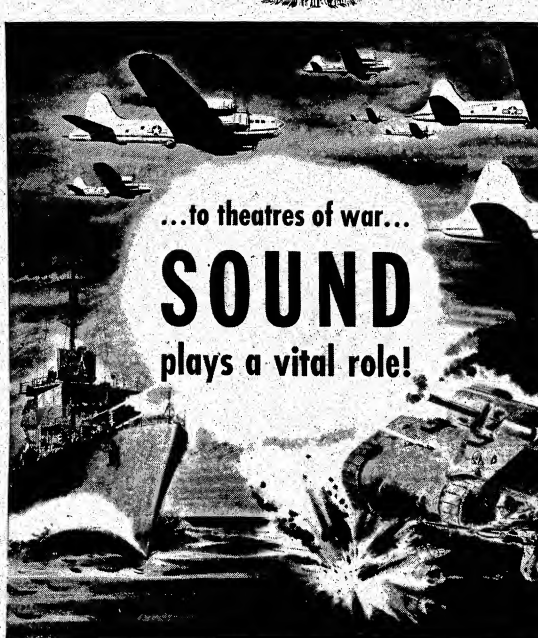
woman. I heard him several times say, "He's not my kind of a man," but more frequently it would be such a remark as "He's all right; he's on the square." In my years of knowing him and seeing him I went with him to tennis, polo, games, to bars, to the reservoir track in Central Park, to lunch and to the theatre now and then, and his invariable word of parting was, "Take care of yourself, kid." And he meant it.

I wanted to write—how I hope I've written—a book that had drive and that was factually correct, and I have sought to present George Michael Cohan as I knew him, and as he was, and I hope I have done it. But, of course, I have tried to be done with writing of Cohan. Of course a man there will be things to say to him, as my fingers can strike a keyboard. And so, in that connection, let me pay tribute here and now to the little black portable that I have used during the summer of '44. I have come near losing only twice in a dozen years. Once along the southern coast of Brazil and the other time, only last summer, in his station at Springfield, Mass., on the way to North Brookfield. It was saved for me by a fellow who had the look of one who knew all about the Cohan's and the Kobach's, who had himself followed the career of American's extraordinary song and dance man from the days of "Daniel Boone on the Trail" and "Goggles" Doll House to the years leading up to "Tie With Father Be Right."

And a final tribute, certainly, to the pretty and tireless researcher, Joan Marlowe, to whom the Cohan book is dedicated. She has done a great deal of the summer of '44. I have of towns all the way from the St. Lawrence to the Potomac. I am sure that by now she knows the plot of "Pecky Bad Boy," that of "The Great Gatsby," that of "The Life of a Party," that of "Broadway," and that she is letter-perfect on the lyrics of "I Was Born in Vice-gin-n-y."

And so I hope that the friends of the above paragraph thanks you, and my publishers thank you, and I know that all of you feel as I do about the great, little guy who did it. I hope that the friends of the above paragraph the minds and hearts of American players as long as the theatre exists.

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House Reviews

State, N. Y.

Patricia Morrison, Eric Blöre, Jackie Gleason, Harrison & Fisher, Carlton Eymy, Ruby Zwiering's Ork, Sahara (Col).

Current layout contains lots of b.o. in the marquee lure of screen names Patricia Morrison and Eric Blöre and the second run of Sahara. Rest of bill constitutes solid vaude fare.

There's a let-down during the early scenes of the bill, but subsequent talent makes a quick recovery to get into the good progress of the show for a good finish.

After Carlton Eymy's dog act, proceedings go into second gear with Eric Blöre, abetted by Jackie Gleason doing a slow line chatter in which the results of his years of screen buttling are discussed. His subsequent bit with Jack Albritton straightening is equally non-productive, but he makes a good recovery with his singing of an ultra-version of "Pistol Packin' Mama" with title changed to "Lugar Lugging Mama," good for a hearty exit.

Patricia Morrison (New Acts) also fails to perk up the show appreciably with her singing. Here Jackie Gleason, concealing the show, contributes his bit, and provides the spark which carries the show to its conclusion. He starts with a series of ribs of fat jokes, continues with many impressions of film players and winds up with a lullaby of Jimmy Durante. The show earned good.

Harrison and Fisher, smart dance duo, exhibit new routines. Open with a waltz and go into material which can be palmed off to concert audiences but, with sufficient wit to excite vaude audiences. First of their new offerings is the Miller's Dance from De Palma. Three Cornered Hat, a serious type exposition containing classical Castilian strains. Exit with a satire of a loosemouth pair doing a tango. Latter routine waltzes the house into giving them a good send-off.

"Fifty business on the Stem" this week and State is getting its share. Jose.

Strand, N. Y.

Charlie Barnet's Ork with Harriet Clark, Stanley Holland and Bumpy Bragg, Ella Mae Morse, Louise, Hite & Penley, "Desination Tokyo" (WB).

With Charlie Barnet leading the Strand audience his accustomed style of live, current, holiday fare isn't lacking in applause. The show House was jammed opening show by tune who took to the stage with backing with unabashed enthusiasm.

Despite surfeit nature of his offerings, house producer, Charlie Barnet, took time off to devise some interesting routine. Opening number was dispensed with in favor of Clark and Bumpy Bragg's dance with the band pit to give Harriet Clark and Bumpy Bragg a little something extra. Closing shot has Barnet settle band into a waltz with few blasts of their top tune to wind up with his own "Charolette." Both offerings hit the mark with the audience.

Miss Clark, with plenty s, accompanied by strapping gown, knicks and "Don't Wanna Be Alone Tonight" to good response, while Bumpy

Briggs, a pleasant looking seaplane, dishes out a vocal chorus to follow in a fast and effective, snappy. Other okeh personnel given opportunities to shine include Patricia Holland, with his jet engine and not trumpeting, and Dodo Manions, at the piano, doing a new "Dick Tracy Liquidates 88 Keys." All bits were readily devoured by the predominantly jitterbug house.

Outside acts include the pleasing singing of the New Acts and Love, Hite and Stanley's reliable turn. Later, consisting of a lower case performance, a singing, gent and one of standard proportions, the a consistent, funny knock-out routine and encore with a takeoff on the Andrews and the show supplied by a backstage recording. Jose.

Chicago, Chi

Jackie Miles, Walter Dore' Wahl & Johnnie Tranna, Oxford Boys (2), Dorothy Keller, Chicago Theatre Baller (12); Riding High (Park).

Second week of current revue which has enough novelties and eye appeal to satisfy the boldest crowd. Chicago Theatre Baller opens and closes the show with its routines. Opening is framed against a winter scene with girls in black and white costumes and of late shows showing small dolls attached to their right legs for reference to "The Doll Dance."

Dorothy Keller follows with a few minutes of tapping with high kicks and a live routine that hit the spot with the lobby sock trade. Oxford Boys are next with rhythmic impressions of various bands including Henry Busse, Kay Kyser, Tommy Dorsey and others and bits of the Henry Aldrich skit. Later, the other characters incorporated in a push button radio program. Walter Dore' Wahl, assisted by Johnnie Tranna, adds a touch of laughter with their mixed up acrobatics rounding out turn by showing the customers their record can do legitimate tricks. Bird band.

Jackie Miles, having the bill, has improved greatly. His timing and delivery is now, well, tight and perfect and enables him put over his smart gags and material in a smooth, quiet manner that intrigues himself with audiences and gets every ounce of comedy out of his lines. Second solid hit.

The Ballet closes with a masked ball number as a ring to the act, led down from the flies to give a New Year's favor to finale. —Morg.

RETAG MUSIC

Benny Goodman's "Moment for Music" which he will play on January for 20th-Eve, with reportedly having a semi-biographical plot, will be staged "Sweet and Lowdown" instead.

"Kitten on the Keys" is the tag for the musical "He'll make after this, also for 20th.

Mpls. Wins Blumberg Contest. Minneapolis, Jan. 1. Universal here notified it was first place nationally in the 20th-Eve contest. Blumberg Testimonial playdate contest winner J. Miller, branch manager, salesman and actor, will receive prize bonus equivalent to three weeks' salary. Contest employees also will be rewarded.

Romance OF THE SEVEN SEAS!!



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Edward Ludwig—Director
Second Unit Directed by Howard Lydecker
Screenplay by Borden Chase and Anneas Mac Kenzie
Original Story by Borden Chase

A REPUBLIC PICTURE

MY FAVORITE STORY

Olsen & Johnson

Walter C. Kelly used to tell a great quip, which I have always remembered. Of course you have to have his cleverly dialed dialect to give it the poignancy it should have. However . . . Olsen is slugging himself in a graveyard. He stumbles over graves and bushes and finally, in the dark, falls into an open grave which had been dug to receive a cadaver the following day. Inasmuch as the fall is about six feet, it stuns our good friend, and in his condition he falls sound asleep. He doesn't awaken until the following morning when the early rising sun beats into his face. He rubs his eyes, feels around to see just where he is and what it is all about. Then, rather laboriously, he gets on his feet, the top of his head just sticking out over the grave. As he looks around and sees all the mounds, tombstones, and rather sepulchral atmosphere, he gives a little grunt of satisfaction and says to himself, "Bilgory and B'jeez it's resurrection day and I'm the first son o' a gun up."

Ed Gardner

My favorite story is one that actually happened to me.

I was trying to hire a colored servant and finally got a guy who looked very bright and spritely, who looked like he could cook, press clothes, and laugh-up jokes. So I says, "George, how much money would I have to pay you?" He says, "What do you plan to pay, Mr. Gardner?" "Oh," I says, "about \$5 back in a month and your keep." Which was a little more than par at the time. So George says flatly, "I can't work for dat kind of money." So I says, "Well, nut—forget about it." So George says, "I don't want to offend you, Mr. Gardner. A couple of months ago I would have been extremely glad to get dat kind o' money, but in de month I went to work for Mr. Andre Koselachetz and he paid me \$150 a month. I naturally raised my standard of livin' to the point where I now owe so much money that I couldn't get myself paid off at \$5 a month. If you still need somebody after I get myself adjusted, I will be glad to take the position."

John Golden

My favorite story happened a very long time ago. I produced a play with Winchell Smith called "Three Wise Fools." He always hated the show. It is a matter of record that until I got Leblanc to fill the theatre with cutrates, the play gave every sign of utter failure. One day our good audiences coming, the play was a great success and ran at the Criterion theatre into two seasons.

But my Great Joke occurred one Wednesday when

there was \$38 in the boxoffice from the matinee; Winchell and I were standing in front of the Criterion at the corner of 44th Street and Broadway, disconsolately watching a million people passing by.

Winchell snarled at me, "You insisted on doing this show, didn't you?"

"Yes," I replied, miserably.

"Botten cast," said he, "Claude Gillingwater, Helen Menken—just nobodies."

"I know it," I mumbled apologetically.

"And the Criterion theatre hasn't had a decent show in it for two years, but you had to pick it."

I was almost on the verge of tears, but he continued relentlessly.

"The Criterion—what the hell kind of name is that for a theatre? Why did they have to call it the Criterion?"

"Well," said I through tear-dimmed eyes, "if you look in your dictionary, you'll see that a criterion is—A THING TO GO BY—and look at them; I said, weakly, tearing my hand towards the passing crowd, 'they are going by. Not a darn one is coming by!'"

Bert Lytell

My favorite story of the theatre is one my father used to tell about Edwin Booth.

Booth and Barrett had agreed to co-star in a Shakespearean repertoire. "Othello" was to be the opening bill, with Booth as Iago and Barrett as the Moor. At the first rehearsal, Barrett, who was very pompous and elocutionary, was explaining to Booth, that his, Barrett's, "Othello" was a departure from any Booth had ever played with before. His was a restless Othello. He said, "Mr. Booth, I cross on this speech, re-cross on the next one, and go up stairs on the following."

Booth said very quietly, "Don't worry. I'll find you, Mr. Barrett."

Harry Hershfield

The president of the lodge was telling all the assembled of a very sad case. His recital was so tragic, there was so much sorrow and travail in his voice, that all who listened broke down and cried like children. All but one guy—he didn't cry. They came to him and asked, "Don't you think it's very, very sad?" "Yes," he answered, "it's terribly sad—but I'm not a member here."

Cornelia Otis Skinner

The best story I have heard lately was one told me recently at Ft. Meade by the Colonel in command of the post. He said he overheard an old army sergeant muttering to himself, "The Army isn't what it use to be and never was."

Only Taxes Dim Lush Period Ahead for Hollywood Agents

By WHITNEY WILLIAMS

Hollywood, Jan. 1.—The year 1943 was a year for Hollywood agents. What started out as the most dismal era in the history of the agency business ended brightly, with a rosate future assured for the entire managerial profession. What lies ahead is a lush period whose lustre only government taxes can dim.

No epoch in 10-centenary annals has the year 1943 come dawning: there was the salary-celling bugaboo to create panic in ranks of agents, with threatened limitation of agency intake so serious that many big offices saw themselves going to the wall. In addition, there was the possibility of agencies losing pet top-bracket clients, due to the war absorbing them. These two points alone were sufficient to cause any agent to break out in a deep rash whenever he thought of them, and he made a new career thinking of them all the time.

That was the beginning of the year. Came the lifting of the salary-celling, and light began to show. It became apparent that agencies could survive even though they lost some of their largest clients, and lads and lassies in agency setups began to breathe more freely. No cloud ever had a more silvery lining than the one which lifted as the year 1943 progressed.

Production on many fronts kept up the demand for talent. Where agents had high-salaried clients who brought in high commissions, production schedules were such that there still was a great market for talent and agents cashed in on this demand. Smaller clients began to get the breaks, and agents scoured all sources to find suitable new talent.

One reason for increased demand was the formation of so many new independent companies, which already have completed or are in midst of completing their take-off picture with release set. Players both known and unknown came in for scrutiny by these companies, with result every agency in Hollywood

has tried to pad its roster of players to also that.

More than ever before, agents have found the open-door policy awaiting them at the studios. Time was when they had to hide their time until it was studios' pleasure to see them. Today, they are welcomed with open arms, scarcity of talent due to non-poor shortage dictating this new studio policy.

All this change in estate of the average agent means that many of them are grossing more than ever before, due to fact so many more of their clients are working so much more. Particularly in the case of the smaller agent have conditions bettered themselves—now, for first time, these men and women are finding the going far smoother, the fact that they have available clients making them individuals of importance.

Year has seen number of agents enter the production field. Charles Feldman, for some years past, has been in on what were known as package production deals, but he was only member of this fraternity to so embark upon production. Now there are others—Sam Jaffe, Arthur Lyons, Paul Kohner, latter aligning himself with production companies in Mexico City.

Status Raised

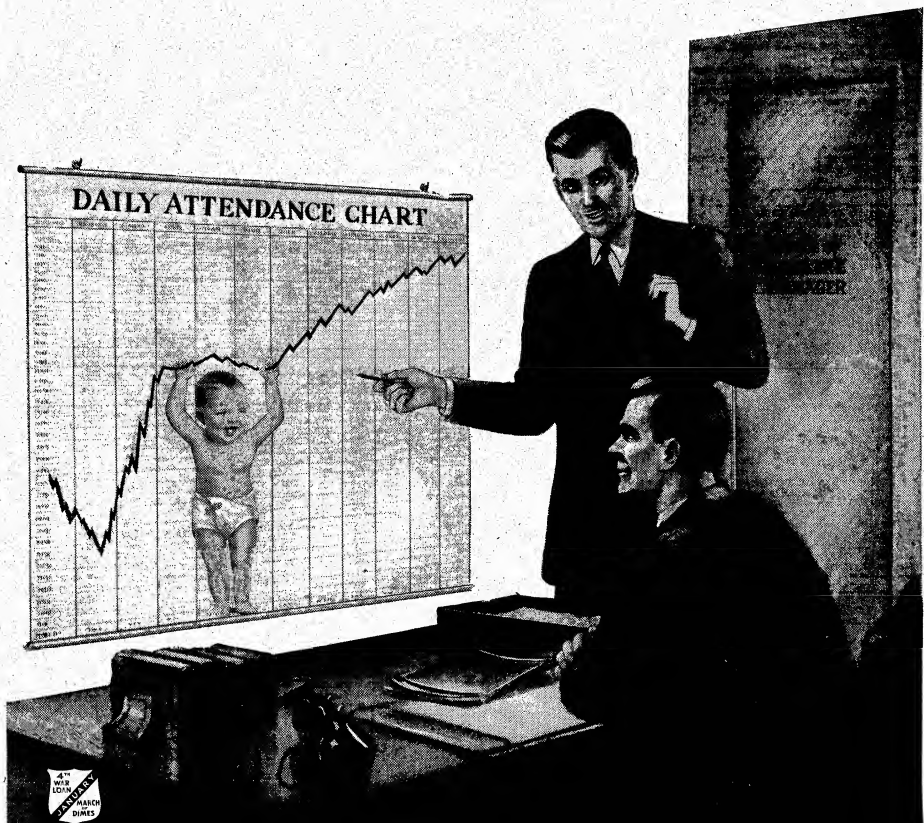
Status, too, of agents has been raised. Through bill passing in California State Legislature, they have been taken out of category of employment agencies and their duties clearly defined as actors' representatives.

For a while, there was possibility that agents would have to cut writers' commissions down to 5% instead of time-honored 10%. Screen Writers Guild served notice that its members demanded this cut, and if not forthcoming, threatened to set up its own office to take care of writers' affairs. After great deal of discussion, this ptered out, no more having been said about it since late last spring.

"HITLER"

HUGHES PRODUCTIONS

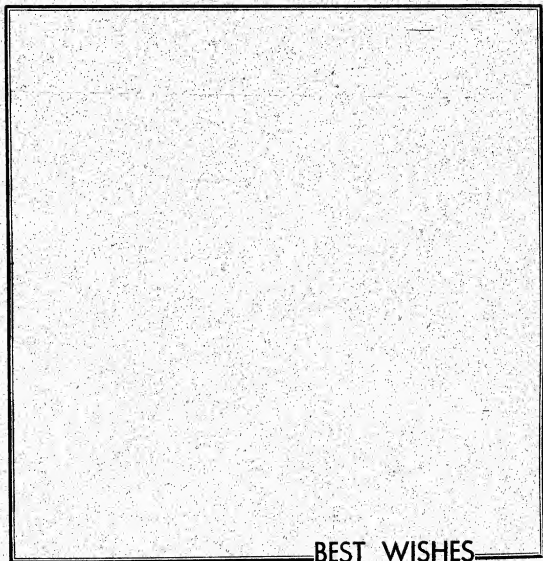
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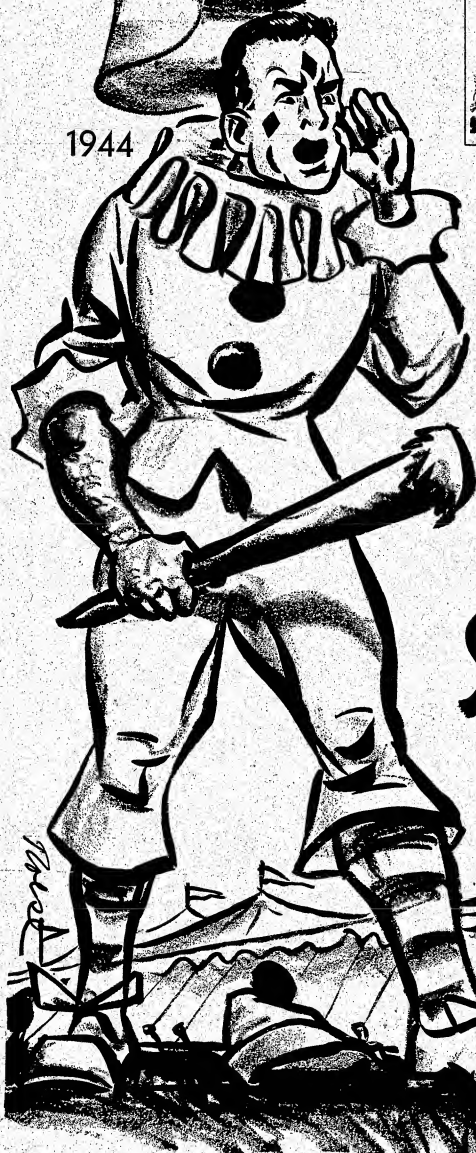
1942



1943



1944



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Page 1

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HOW BLUE THE NIGHT • HOW MANY TIMES DO I HAVE TO TELL YOU?

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Many pictures claim they have it... a few hit pretty close... So keep your eye on this one in the weeks to come... An exciting new adventure in entertainment... gay, light-hearted romance... thrills, fun and music galore... **PLUS** the greatest array of headline entertainers ever assembled for a single picture... It's grooming for that claim!

Andrew Stone's

"SENSATIONS OF 1944"

starring

ELEANOR POWELL

Directed By
ANDREW STONE

With **DENNIS O'KEEFE**
MIMI FORSYTHE
PAT HENNING

Screenplay By
FREDERICK JACKSON

And the TOP Entertainers of Show Business.

W. C. FIELDS
SOPHIE TUCKER
DOROTHY DONEGAN
THE CRISTIANIS
"STARLESS NIGHT"

HUBERT CASTLE
THE COPELANDS
MEL HALL
THE JOHNSONS
CIRCUS BALLET

DAVID LICHINE
UNCLE WILLIE AND TOPPY
PALLENBERG BEARS
GENE RODGERS
And more to come!

**PLUS TWO
GREAT BANDS**

CAB CALLOWAY'S ORCHESTRA
and **WOODY HERMAN AND HIS ORCHESTRA**

UNITED ARTISTS RELEASE



DELTA RHYTHM BOYS

"SO'S YOUR UNCLE"

"HI YA SAILOR"

"CRAZY HOUSE"

"WEEK END PASS"

"ANYBODY HERE SEEN KELLY"

"THREE CHEERS FOR THE BOYS"

"CHOO CHOO SWING"

and "SWEET JAM"

Business Manager

PAUL KAPP
400 MADISON AVENUE
NEW YORK

Coast Representative

WALTER MEYERS AGENCY
9121 SUNSET BOULEVARD
LOS ANGELES, CALIF.

United Artists Proudly Announces

A MAJOR SCREEN EVENT OF 1944!

DAVID O. SELZNICK'S

Dramatic Panorama of the Home Front

"SINCE YOU WENT AWAY"*

Suggested by the letters of Margaret Buell Wilder



With an all-star cast, including:

CLAUDETTE COLBERT

JOSEPH COTTEN

JENNIFER JONES

SHIRLEY TEMPLE

MONTY WOOLLEY

LIONEL BARRYMORE

ROBERT WALKER

Directed by

JOHN CROMWELL

A SELZNICK INTERNATIONAL PICTURE

* "SINCE YOU WENT AWAY" is Mr. Selznick's first production since his record-breaking "GONE WITH THE WIND" and "REBECCA"

W. S. Butterfield Theatres, Inc.

Butterfield Michigan Theatres Co.

An entire organization dedicated
to further the winning of the
war and the peace to follow.
Foursquare behind every
Bond Drive . . . Red
Cross and every
activity in the
state of
Michigan

V

Behind Uncle Sam with an out-
standing record in War Bond sales
. . . and whole-hearted support of
all Civic and National war activi-
ties.



WARNER BROS. CIRCUIT

CHICAGO—WISCONSIN—INDIANA ZONE



JAMES E. COSTON
Zone Manager

OFFICE OF THE
PRESIDENT

AFFILIATED WITH
ALLIED STATES ASSOCIATION
OF
MOTION PICTURE EXHIBITORS

ALLIED THEATRES
of Illinois, Inc.

1325 SOUTH WABASH AVENUE
CHICAGO

Proud To Be Part Of
The Fine Record Of
SHOWBUSINESS
In The War Effort
And
CO-OPERATING
100%

Very sincerely yours

JACK KIRSCH, President,
Allied Theatres of Illinois, Inc.

Executive Board,
Amusement & Recreation Division,
Chicago Commission on National Defense.

BEST WISHES
FOR YOUR
BEST SEASON
WITH THE
BEST PICTURES

Harry A. Sherman

"THE WOMAN OF THE TOWN"

for UNITED ARTISTS release

"Harry Sherman has never produced a better motion picture than 'Woman of the Town'—which is saying a lot...."

HOLLYWOOD REPORTER,
Monday, December 13, 1943.

"...Sherman here has managed to relate the tops in direction, performances, story excitement...."

DAILY VARIETY,
Monday, December 13, 1943.

"BUFFALO BILL"

In TECHNICOLOR

for 20th CENTURY-FOX

-AND THE BEST

OF THE WESTERNS TO GIVE YOU A BOXOFFICE STAMPEDE THROUGH 1944.

HOPALONG CASSIDYS

SOL LESSER

proudly presents:

FOR 1944 RELEASE
thru UNITED ARTISTS CORP.

John Golden's

NEW YORK STAGE HIT

"Three's a Family"

A SMASHING COMEDY SENSATION



NOW IN ITS 33RD WEEK ON
NEW YORK LEGITIMATE STAGE



FOR 1944 RELEASE
thru RKO-RADIO Pictures

EDGAR RICE BURROUGH'S

**"TARZAN and
the AMAZONS"**

Starring

Johnny Weissmuller

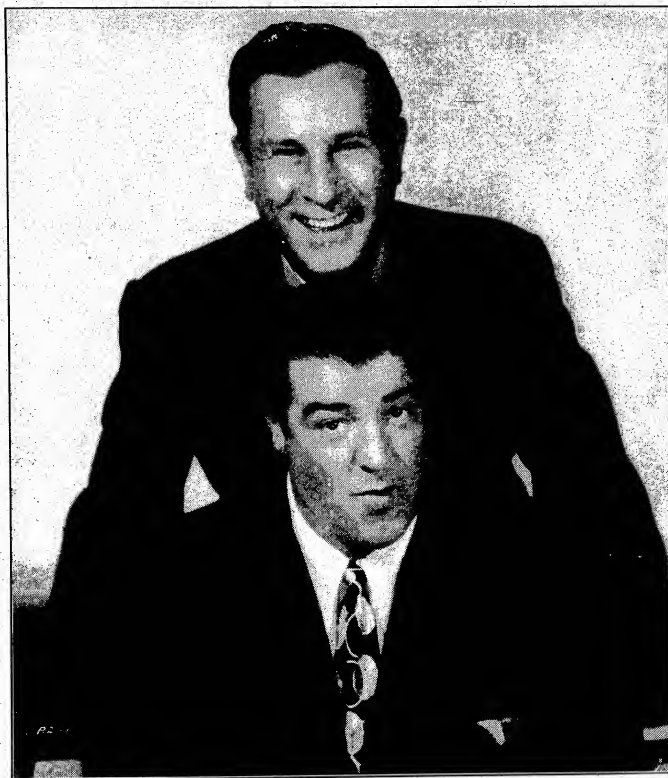
With

40 HOLLYWOOD
Beauties

and all the
TARZAN CHARACTERS



*Heartfelt Thanks, Exhibitors, for
Our Most Important Encore in Your
1943 Poll.*

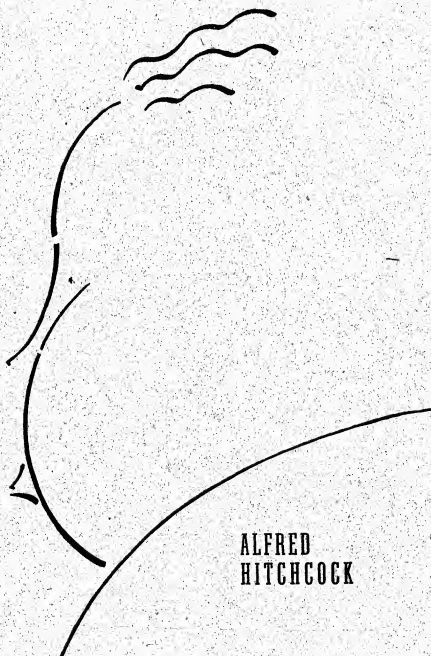


Bud Abbott

Lou Costello

Exclusive Management

EDWARD SHERMAN AGENCY



ALFRED
HITCHCOCK

Season's Greetings

To My Many Friends

In the Industry

HARRY WARREN

NILS THOR GRANLUND
NATION'S TOP GROSSER

Completing Fourth Year

FLORENTINE GARDENS

Hollywood

In Association with FRANK BRUNI

Season's Greetings



June L. Lasky



Soon to Be Released

THE ADVENTURES OF MARK TWAIN

RHAPSODY IN BLUE

(Life of George Gershwin)

Directed by Irving Rapper



In Production

HOLLYWOOD CANTEEN

Written and Directed by Delmer Daves



In Preparation

SINGING IN THE WILDERNESS

(Life of John James Audubon)



WARNER BROS.

Holiday Greetings

PINE-THOMAS PRODUCTIONS

for



Wm. H. Pine

Wm. C. Thomas

The World's Largest and
Most Beautiful
Drive-In Theatre

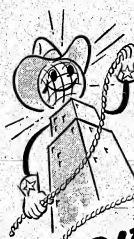


A Full Summer Of 100%
Co-operation with the War Effort

**DRIVE
-IN**

WAUKEGAN &
GOLF ROADS

JUST WEST OF
EVANSTON



PARAMOUNT

ropes a rip-roarin', rootin', tootin'
two-some to open its 9th big
year as the greatest Home of
2-for-1 Shows!

"RIDING HIGH"

—that heap hep, heap big musical
IN TECHNICOLOR
starring

DOROTHY

DICK

VICTOR

LAMOUR-POWELL-MOORE

and IN PERSON

TOMMY DORSEY

(Sentimental Gentleman of Swing)

**His TROMBONE and His
ORCHESTRA**

New York

PARAMOUNT THEATRE

Times Square

Robert M. Weisman
Managing Director

Harry Levine
Booking Manager

CLOSE THE CURTAIN!

The stage of History has never held a worse trio . . . without a single good note to justify their booking. They couldn't live up to their press agent's line . . . and the stooges were as bad as the principals. Now, in the wings, that tough old stagehand Joe Justice has the hook ready . . . while an outraged world audience shows its disgust.

By co-operating in Bond drives and standing behind every war effort 100%, Fanchon & Marco, as one of that indignant audience, has and will continue to throw metaphorical tomatoes; so that the world stage may be reset and new principals, in a better show . . . perform for pleased and happy audiences.

FANCHON & MARCO WILL KEEP PITCHING!





*So That 1944 May Be The
VICTORY YEAR, This Or-
ganization is Continuing and
Increasing Its Co-operation
To All War and Bond Drives*

MAINE AND NEW HAMPSHIRE THEATRES CO.

We Are Proud to Pay Tribute
To All in the Armed Services

...

John J. Ford



*Season's
Greetings
From Canada!*

FAMOUS PLAYERS

CANADIAN CORPORATION, LIMITED

Canada's Finest Theatres—Coast-to-Coast

J. J. FITZGIBBONS, President

HEAD OFFICE

TORONTO

RIALTO CHICAGO



100%



ROY ROGERS

"King of the Cowboys"

Exclusive Management
ART RUSH, Inc.

Under Contract to
REPUBLIC PICTURES

SEASON'S GREETINGS

+

Paramount Theatres
Service Corporation

+

PARAMOUNT BUILDING
NEW YORK

SEASON'S GREETINGS

Bill Robinson

PERSONAL MANAGEMENT
MARTY FORKINS

Season's Greetings

LEO ROBIN

WILLIAM CAGNEY PRODUCTIONS

Now in Preparation:

"PORT ROYAL"
"THE STRAY LAMB"

Releasing Thru United Artists

pat Casey

MUSICAL DIRECTION BY

**JACK
SHAINDLIN**

A Standard Name In the Industry

THE MARCH OF TIME

UNIVERSAL SHORTS

PARAMOUNT NEWS

COLUMBIA SHORTS

U. S. NAVY

SOUNDIES

FOX-MOVIE-TONE STUDIOS, NEW YORK

**Pre-Release Idea
May Grow in '44**

Closer to becoming the rule rather than the exception, the practice of pre-releasing pictures is gaining wider favor among distributors, not only with the decree companies but others as well, with the likelihood that 1944 will see a sharp increase in the spotting of film in advance of availability nationally.

During the past year there was a marked rise in the dating of new pictures, mostly those of top caliber, in various parts of the country prior to general release; in fact in many cases even before distributors had decided on any general release plans or on sales policy. In addition to a rise in the number of pictures pre-released, the distributors are now taking many more dates of this advance-run type than in former years when the habit of making any film available prior to general release was virtually a rarity. And then, usually a distributor controlling theatres would pre-release pictures in certain of their own theatres rather than, five or six affiliated or opposition circuits with any appreciable number of bookings.

Among other things, the districts are growing fonder of pre-releasing in order to bring in large rentals at an early date and at the same time get a line on a picture's grossing ability as a guide to selling and policy. Metro, which tests most of its pictures before selling, even closes contracts on them before this has been done but with the films to be designated later on in accordance with what they show at the boxoffice on the experimental engagements, now often ranging up to as many as 70 dates.

Additionally, pictures are being pre-released in many instances where they are needed by the theatres, regardless of whether any definite plans have been laid with respect to national availability and rental terms.

Some films are being pre-released in N. Y. ahead of other cities, frequently with N. Y. getting the picture much earlier than other keys. Many others are pre-released outside of N. Y. in advance of the latter.

An organization that is proud to be
part of the great war effort of

SHOW BUSINESS

* * *

Co-operating in every drive . . . in
every activity.

VAN NOMIKOS

THEATRES

CHICAGO, ILLINOIS

**FLORENCE
ROGGE****ASSOCIATE PRODUCER
and BALLET DIRECTOR****RADIO CITY MUSIC HALL—NEW YORK**

Congratulations

VARIETY

On Your 38th Anniversary

EDMUND GOULDING

Watch for -

"UP IN
MABEL'S ROOM"

Now in Production!

"Bella Donna"

"A TIME
TO BE BORN"

"Cagliostro"

"Notorious
NANCY GREY"

"Winter Soldiers"

"Valentino"

"D'ARTAGNAN"

"The GUY from
MIKE'S PLACE"

"Lucrezia Borgia"

"THE GHOST OF
MONTE CRISTO"

"St. Louis
Woman"

"Kate
Fennigate"

All to be produced by

Edward
SMALL
for
UNITED ARTISTS

Par Trims '44 Sked to 20 Pix

Hollywood, Jan. 4. Paramount is slowing down its production to 20 features in 1944, according to word about the studio, where backlogs are growing in size and expense. Understood the execs. are looking over the hills to possible post-war readjustments of theatre grosses and film rentals. Currently Paramount is enjoying a healthy financial position but has about 25 features either completed or in the final stages of editing.

Included in the list are three productions which have cost more than \$2,500,000 a piece: "Frenchie's Creek," "The Story of Dr. Wassell" and "Lady in the Dark." These high-budget pictures are to be spaced in distribution so that they will not conflict with each other.

Company leaves that 20 features will be enough to fill the space between the backlog releases and that additions can be made later in the year if needed.

Mich. Nabe in Clearance Suit Vs. Major Exhibs

Detroit, Jan. 4. Repeating a complaint lodged two years ago, the Ritz theatre in Waterbury, Mich., is seeking a reduction in the present week's clearance overcharges in two neighboring towns in new action filed for arbitration here. The suit, brought by Sol Winokur, names as defendants Paramount, RKO, Warner Bros. and Loew's.

One oddity in Winokur's suit is that he still is being held to the seven day's clearance over the two rival houses—the Heart in Hartford, and the Loma in Coloma—although the latter house was destroyed by fire. The case has its foundation in the Waterbury houses' charge that because of the present practice of withholding pictures it is forced to play from a month to three months behind the Heart instead of the week as stipulated. Winokur also charged that he was the victim of unfair discrimination because he could not advertise coming attractions until after they had cleared the prior runs.

Gelber Re-elected

Herman Gelber was reelected president of Local 306, IATSE, for a second term at election of New York projectionists Thursday (30). Harry Stein named v.p., replacing Herman Boritz, and Ben Scher elected Brooklyn business agent, replacing Jack Teitler.

Reelections include: Max Gargoff, recording secretary; Charles Beckman, financial sec.; James Ambrosio, treasurer, and Morris Kravitz, N. Y. business agent.

All terms are for two years.

SEASON'S GREETINGS

ALBERT LEWIN

METRO-GOLDWYN-MAYER



Season's Greetings To

VARIETY

RED SKELTON

THE SOCIETY OF INDEPENDENT MOTION PICTURE PRODUCERS . . .

"United in determination to enhance and protect the art of motion picture producing . . . to encourage creative talent . . . to maintain economic equality . . . to foster broader public appreciation . . ."

WILLIAM CAGNEY
CHARLES CHAPLIN
WALT DISNEY
EDWARD A. GOLDEN
SAMUEL GOLDWYN
SOL LESSER
MARY PICKFORD
DAVID O. SELZNICK
EDWARD SMALL
HUNT STROMBERG
WALTER WANGER
ORSON WELLES
LOYD WRIGHT, president
JOHN C. FLINN, executive secretary

HOLLYWOOD
1040 No. Las Palmas—Granite 3111

8 Par Writers Now Producers

Hollywood, Jan. 1. Eight Paramount writers have been elevated to director and producer status during the year.

They are Selznick, Miller, Billy Wilder, Harry Tugend, Charles Brackett, Karl Tunberg, Darrell Ware, Preston Sturges, Sheridan Gilney. Brought from the New York stage to augment the director contingent were Louis Allen and Lester Fuller.

Alpersen, Doob, Brandt Off to Confabs on Loan, March of Dimes Drives

E. L. Alpersen, general manager of RKO Theatres; Oscar Doob, Llewellyn Theatre publicity chief; and Harry Brandt left New York last Monday (3) for a swing around four exchange centers to develop plans for the participation of theatres and exchanges in the March of Dimes and Fourth War Loan campaigns. Industry reps will address rallies in Atlanta, Dallas, New Orleans and Chicago before returning to New York early next week.

Meantime, Illinois, Michigan, Wisconsin and Indiana exhibitors and other industry leaders in the March of Dimes drive (Jan. 24-30) will hold a four-state conference at the Blackstone hotel, Chicago, Jan. 7 to discuss the campaign. Jack Kirsch, Allied Theatres, and Jules J. Rubens, Public Great States Theatres, co-chairmen for Illinois, will preside. The Indiana group will be headed by K. T. Collins. Don Rossiter and M. Wolf of Indianapolis, J. O. Brooks, of Butterfield Circuit, Detroit, will speak as Michigan chairman. H. J. Fitzgerald, Milwaukee, state chairman, will present plans for Wisconsin.

Alpersen, Brandt, Doob and Arthur Meyer will attend these sessions. The four-state area includes about 2,433 theatres which collected more than \$210,000 during the 1943 drive.

Chicago meeting follows the five-state session in Atlanta on Jan. 4. Three-state March of Dimes conference is set for Jan. 10 in Dallas.

'Ghost' Goes Comic

Hollywood, Jan. 1. Metro has decreed a comedy finish for "Canterville Ghost" after considerable discussion.

The original script, called for a dramatic denouement and shooting halted on the last half reel until a decision was reached by studio bosses.

WALT LANTZ CARTUNES

presents

Swing Symphony Andy Panda Woody Woodpecker

IN TECHNICOLOR

Released Through Universal

HOLIDAY GREETINGS

Doc Merman

PRODUCTION MANAGER

FOR

PINE-THOMAS PRODUCTIONS

Technicolor

*is proud of its association with
the Motion Picture Industry
which, during this difficult
war period, is rendering service
and turning out product un-
equaled in its history.*

TECHNICOLOR MOTION PICTURE CORPORATION

HERBERT T. KALMUS, President and General Manager

JOSEPH L. MANKIEWICZ

20th Century-Fox

Pix Transportation Problems Will Grow More Acute in 1944

Serious interference, not only in the covering of accounts by film salesmen but also in the servicing of theatres by delivery organizations, is looked for in 1944, with difficulties of transportation becoming an ever-increasing problem. Although questionable whether proper relief can be obtained, distributors and delivery services may be forced to appeal

for much-needed priorities in order to keep going.

While at first gas and tire rationing, together with difficulty in getting repairs and parts replacements for cars, caused some trouble, it has now reached the point where the problem approaches a very worrisome status.

One of the main troubles is getting cars serviced. They have started to wear out, with considerable repair and replacement of parts required. The film peddlers give their gas buggies hard wear and during the past year have been pushing them to the limit of mileage permitted by the gas coupons allowable. At

the same time, the delivery trucks have been taking a licking, even though deliveries and pickups have been limited to five days weekly.

Grandma Gets Job

Memphis, Jan. 1.

Manpower situation now such that local houses are even hiring grandmothers.

Newest assistant manager in town is Mrs. E. W. Elrod at the Malco.

Besides being a grandmamma, Mrs. Elrod is the wife of a projectionist and mother-in-law of Jack Tunstall, who was Malco manager until he joined the Navy.

35 in Color in '44-45

Hollywood, Jan. 1.

Technicolor tinting goes on 35 features for next season's release as against 13 five years ago.

Of the pastel output 14 are completed, 11 in work and 10 in preparation.

BASSLER'S 'FLICKA' SEQUEL

Hollywood, Jan. 1.

20th's sequel to 'My Friend Flicka' will be 'Thunder-Head.'

Production assignment goes to Robert Bassler.

Plenty of Musical Spots In UA's 'Sensations' Pic

Hollywood, Jan. 1.

The heaviest proportion of music in a featured picture will be scattered through 'Sensations of 1944' (UA). Nearly half the 125 minute running time is being devoted to tunes by Woody Herman, Cab Calloway, Sophie Tucker, Dorothy Dornegan and Gene Rodgers.

Ten songs written for the pic by Harry Tobias, Al Sherman and Jack Yellen, are being interspersed with 320 acts from all branches of show biz.

MICHAEL O'SHEA

"Lady Of Burlesque"

Hunt Stromberg—U. A.

"Jack London"

Samuel Bronston—U. A.

"The Eve Of St. Mark"

20th Century-Fox

"Man From Frisco"

Republic

GENERAL SERVICE STUDIO

WESTERN ELECTRIC SOUND SYSTEM



Productions Recently Completed:

"THE BRIDGE OF SAN LUIS REY" Benedict Bogeaus Productions
—United Artists Release

"IT HAPPENED TOMORROW" Arnold Productions—United Artists Release

"THE LIFE AND LOVES OF DR. PAUL
JOSEPH GOEBBELS" W. R. Frank Productions

"THREE RUSSIAN GIRLS" R-F Productions—United Artists Release

Now In Production:

"THE SONG OF THE OPEN ROAD" Charles R. Rogers Productions—
—United Artists Release

"SENSATIONS OF 1944" Andrew Stone Productions—United Artists Release

Starting Soon:

A HUNT STROMBERG PRODUCTION . . .

Hunt Stromberg Productions—United Artists Release

"TOMORROW THE WORLD" Lester Cowan—United Artists Release



PRODUCTION CENTER FOR:

ARNOLD PRODUCTIONS ☆ BENEDICT BOGEAUS PRODUCTIONS

☆ LESTER COWAN ☆ W. R. FRANK PRODUCTIONS ☆

PRODUCING ARTISTS, INC. ☆ CHARLES R. ROGERS PRODUCTIONS

☆ GREGOR RABINOVITCH ☆

☆ HUNT STROMBERG ☆ ANDREW STONE PRODUCTIONS ☆

WHAT DO YOU THINK?

Season's Greetings

With Every Wish That 1944 Will Be a
Victory Year

A. A. ADAMS

ESSEX AMUSEMENT CORP.

Newark, N. J.

Producers Huddle With IA on New Wage Terms For 30,000 in Films

Hollywood, Jan. 1.

Producers have gone into session with labor leaders on wage negotiations involving 30,000 film workers. Studio heads had expected to make contract deals for all IATSE studio locals with Richard Walsh, International's proxy, according to demands by Herbert Sorrell, Harold Smith, and Herbert Aller, representing key men in all classifications, for immediate opening of discussions here.

Labor chiefs had threatened to ask for Government intervention if producers refused to meet with them Thursday (30) morning.

Trade Eds., Red Cross To Huddle on Drive

Editors of New York trade publications will huddle with American Red Cross officials at the Roosevelt hotel, N. Y., tomorrow (Thursday) on plans for the Red Cross drive in 1944.

National objective of \$200,000,000 in Red Cross collections has been fixed. While the exact amount which will be required from New York City has not yet been set, it will likely be more than \$50,000,000.

Meeting is being held to enlist the cooperation of all metropolitan business publications.

Greetings

NAT KARSON

Holiday Greetings

**HARRY
GOURFAIN**

In Charge Production

CAPITOL, New York

The Same Old
Greetings From
the Rialto,
New York City

•
**Arthur
Mayer**

GREETINGS

RUSSELL MARKERT

OF

RADIO CITY MUSIC HALL

NEW YORK CITY

Loving Greetings to My Friends All Over the World

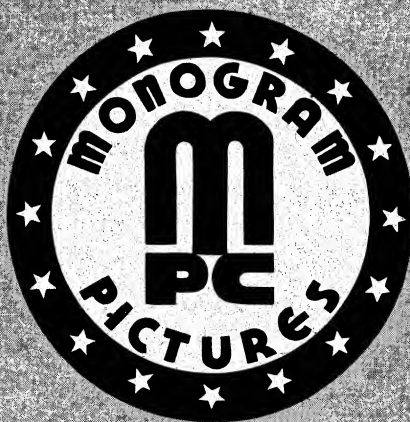
CHARLOTTE GREENWOOD



LEON LEONIDOFF

11th Year Director of Production
RADIO CITY MUSIC HALL, NEW YORK

1943 * * * 1944



THE SHOWMAN'S COMPANY

GREETINGS TO

VARIETY

JOHN CARRADINE

NOW ON TOUR WITH

"HAMLET"

"MERCHANT of VENICE"

AND

"OTHELLO"

"THE NATION'S NUMBER ONE BAND"**"Winner of Motion Picture Herald, Radio Daily and Orchestra World Polls"****HARRY JAMES**

AND HIS

MUSIC MAKERS*Featuring***HELEN WARD
JOHNNY McAFEE****BUDDY MORENO
CORKY CORCORAN****Just Completed
"MR. CO-ED"
MGM****"TWO SISTERS and a SAILOR"
MGM****CHESTERFIELD PROGRAM
TUES. WED., THURS.
CBS****COLUMBIA RECORDS****Current Engagement
PALLADIUM,
HOLLYWOOD****'GRUDGE' ARSON ALMOST
CAUSES THEATRE PANIC**

Springfield, Mass., Jan. 1. Two youths, who set a 'grudge' blaze in the Strand theatre last week, and then shouted 'Fire,' imperiling the lives of 750 patrons, were given suspended sentences of one year in the Reformatory after pleading guilty in District court Friday (31), to charges of attempted arson.

When police arrested Carl F. Gifford, 17, and his 18-year-old companion a week after the blaze, the pair told police that they set the fire to satisfy a grudge against the manager of the theatre who had

previously ejected them from the house. Investigation showed that the pair ripped excelsior from a seat and set fire to it in the toilet of the theatre. One of the youths then rushed into the orchestra section, yelled 'Fire,' and a near panic was narrowly averted when an unidentified fireman who happened to be in the theatre at the time, stood up and told the patrons to go calm and that there was nothing to the fire.

The story of the grudge proved groundless so far as the youngsters were concerned because it developed that they had been ejected by a manager who had left the theatre three weeks ago. The new manager, Walter Linnehan, had his hands full this week when two police officers

were suspended from duty after being found in the theatre with a young girl. Hearing is scheduled later.

**Schlager's 6-Yr. UA
Pact Calls for 15 Pix**

Sig Schlager's new pact with United Artists, according to a company announcement over the past week-end, calls for the producer to make five pictures every two years for a total of 15 pictures for UA release.

Six-year deal was announced by Edward C. Raftery, UA proxy, and Schlager, head of Producers Corporation of America.

Mono's Melon

Hollywood, Jan. 1. Monogram is splitting up a \$17,676 bonus among all its employees with a minimum for anyone with the company two years at \$28. Payment was made in war bonds to all employees except officers on payroll at least three months.

Monogram is the only studio to cut up the annual melon with all workers, which was inception two years ago.

Ralph Forman's Pact

Ralph Forman, formerly office manager at the United Artists exchange in Detroit, appointed to sales staff there.

**Anne Baxter Pacted For
'Guest in House' Lead**

Hollywood, Jan. 1. Anne Baxter draws the feminine lead in Hunt Stromberg's 'Guest in the House,' on loanout from 20th-Fox.

She won the part on the strength of her performance in 'The Eve of St. Mark,' and 'North Star.'

U Ups Morgan Cox

Hollywood, Jan. 1. Universal has elevated Morgan Cox from the writing staff to associate producer status. He draws the serial 'Riders of Ghost City' as initialer.

ARTHUR HORNBLLOW, Jr.

JUST COMPLETED

"THE HEAVENLY BODY"**"GASLIGHT"**

IN PREPARATION

"WEEKEND AT THE WALDORF"**METRO-GOLDWYN-MAYER**

THIS ORGANIZATION,

—an integral part
of show business,
has now gone into
direct production
of WAR MATERIAL
to be used by our
ARMED FORCES

|| || ||

*We feel greatly honored
at this privilege . . . to so
serve the Government of the
United States . . . and speed
the day of Victory.*

WHITE-WAY SIGN CO.

315-17 W. Walton Place
CHICAGO, ILL.

Thomas H. McManey
President

Congratulations
On Your 38th Anniversary

JOHN M. STAHL

"HOLY MATRIMONY"
"THE EVE OF ST. MARK"

Preparing
"KEYS OF THE KINGDOM"

20th CENTURY-FOX

War Charities to Get Rental Proceeds From 'America Speaks' Shorts

Hollywood, Jan. 1.—Proceeds from rentals in distribution of 'America Speaks' shorts, produced along lines suggested by the Government, are being turned over to the American Red Cross and other war relief agencies by the motion picture industry. Only actual out-of-pocket expenses will be deducted from amount of \$65,337. Metro, which released 'Mr. Blab-

bermouth,' 'Magic Alphabet' and 'Plan for Destruction,' got \$245,026 out of 38,100 playdates. 20th-Fox, which distributed 'Everybody's War,' 'Weapons for Victory' and 'Women in Blue,' collected \$103,621 in rentals from 24,331 playdates. Paramount, which released 'Letter from Britain,' 'We Refuse to Die,' 'Price of Victory' and 'The Alrich Family Gets in Scrap,' realized \$100,113 from 40,435 playdates. RKO, which handled 'Conquer by the Clock,' 'City of Courage' and 'North African Album,' got \$80,000 out of 25,215 playdates. Columbia, which distributed 'Wings for the Fledglings,' 'Mr. Smug' and

'Men Working Together,' got \$61,400 with 24,353 playdates. Universal, which distributed 'Keeping Fit,' 'Armies of Might' and 'What Are We Fighting For?' grossed \$61,175 from a total of 21,672 playdates.

Fulfilling its original intention that no profit should accrue to distributors, producers or exhibitors from the use of short subjects designed specifically to aid the war effort, rental charges fixed at various levels by the different distributors are now to be turned over to war charities.

Some of the films listed above distribution is not yet completed.

Lee's War Loan Stint

Claude Lee, director of public relations for Paramount, is setting up offices in Washington as motion picture representative attached to the War Finance Division of the U. S. Treasury in connection with the industry's participation in the Fourth War Loan drive which extends from Jan. 18 to Feb. 15.

Banker Kinney

Harold F. Kinney, partner of Bob Wilby in the Paramount-Wilby-Kinney circuit in the south and general manager of operations, has been elected a director of the American Trust Co., Charlotte, N. C. He operates out of that exchange city, while Wilby supervises matters for W-K out of Atlanta.

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Five New Units Set For European Tours

London, Dec. 25.

Recent units lined up by USO-Camp Shows for entertainment of American forces are 'Booms-A-Daisy' with cast consisting of Constance and Melba, Ewen Hall, Phyllis Colt, Jack McCloud and Evans Family. 'Flying High' has Al Bernie, Dale and Fay, Alton Hunter, and Eddie Cochran and Co., who replaces Jack Powell, just arrived. Powell, as soon as he recovers from 'flu,' will join 'Fun Marches On' in company of Don Rite, Dorothy Fielding, and the Three Charms (English act).

'Words & Music' the fifth unit, consists of Joe Termini, Cabot and Drenden, Johnny Woods, Dorothy Wenzel and Evelyn Case.

With this unit, USO-Camp Shows has 15 units operating and with the imminent arrival of 25 artists, it is expected to have at least 20 units touring soon.

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S. J. Gregory, General Manager



A Radio Fable

By FRED ALLEN

Once upon a time there was an audition. Bagby's Bubble Gum was going on the air. Bagby himself was building a new program. It was to be something different. A recent survey had convinced Mr. Bagby that there was too much entertainment in radio. Listeners were ready for a change. Mr. Bagby felt that people wanted to hear more commercial copy. He would blaze a new trail. Mr. Bagby's program was to be just one 30-minute commercial program, with adjectives extolling the favor of Mr. Bagby's product and telling potential customers to look for the gimmick with the big red B on it. As the program started, a little boy would come to the microphone, pop his bubble gum, and say, "Gosh, it's Bagby's!"

Mr. Bagby had engaged 40 harpists to play the sweep. Two peepers, after the little boy popped his bubble gum, the 40 harps would play a sweep—ascending. When the commercial came on, the harps would play the 40 harps would play their final sweep—descending. The little boy would return to the microphone, pop his bubble gum, say, "Gosh, it's Bagby's!" again. The program would end with Mr. Bagby saying, "That was going to give radio listeners what they wanted."

Several harp auditions, at which he had weeded out some harpists with short arms who were cheating on their savings, and a harpist with a hanger who was playing extra notes, Mr. Bagby had engaged his bubble gum. The harpist had chosen a little boy with a mouth that sounded like either one of the Holland Tunnel with lips on it. When this little boy popped his bubble gum it sounded like an elevator pulling his foot out of a bucket of sour cream. Mr. Bagby's program was to be built to build a bubble gum. Mr. Bagby was called to select an announcer. Mr. Bagby wasn't taking any chances with the microphone and the air in radio. He was auditioning girl announcers.

Auditions Glibbers

At the appointed hour only two girls had appeared for Mr. Bagby's audition. The studio door was locked. The light flashed. The girl with the sign lighted over the door reading, "This studio is in use." Mr. Bagby gave each girl a Bagby Bubble Gum commercial and rushed back to the control room. Mr. Bagby whipped out his stop-watch, pointed his shiny finger at the first girl, who walked to the microphone and started to read. The girl was a beauty, but she was exceptionally pretty. Her figure was perfect, she had pearly teeth, her hair was perfect, her hair was flawless. As the pretty dressed girl read the Bubble Gum commercial, Mr. Bagby closed his eyes, relaxed and thought how kind fate had been to make him a gum baron. Thirty minutes later, the pretty dressed girl finished reading the commercial, and Mr. Bagby a smile, turned from the microphone and at the door. Mr. Bagby consulted his stop-watch again, looked up and pointed his shiny finger at the second girl. She wore a mink coat and a beautiful evening gown. Expensive evening dress, she was a beauty, but her ugliness. Her face looked as though it had been slept in. Her nose hung down like a skin. Her dress hung from her front teeth were buckled and had grained two large holes in her chest. She ploughed the microphone as though she didn't have enough spine to get up and away from her back. Her voice sounded as though her throat was charred and her lungs clinked. When she finished croaking the commercial, Mr. Bagby jammed his stop-watch back in his pocket and rushed to the control room toward the studio. One of these girls was going to get a long shot. The other was going to be the Bagby Bubble Gum Girl. One of these girls would be made. But which girl?

If this was a real fable the poorly dressed girl had beauty, poise and diction would have gotten the job. But this was radio. The ugly girl with a mink coat and no talent would be Mr. Bagby's.

P.S.—The ugly girl was the niece of Mr. Bagby's biggest gum customer. That's the way it goes in radio. Success is relative.

KCKN (K.C.) Now On Round-The-Clock Sked

Kansas City, Jan. 4. The only station in the Kansas City area with a 24-hour schedule, KCKN, 250-watt, owned and operated by the Capner Publications, Inc., now is on the air regularly.

Formerly going off at 11 p.m., the station now is extending its schedule with musical programs of the swing type. Female singer works the midnight-to-6 a.m. trick.

RCA Show Moves East; New Cast

With the retirement of Don Ameche as m.c. of the "What's New" program, RCA is making a change in the series. RCA is bringing the series to New York and recasting it. Jack Douglas is being named m.c. of the show, and Celeste Holm and Leonard Warren are being sought to take the comedy assignments.

For the remaining two Coast broadcasts, Jan. 1 and 8, Cecil B. DeMille as the Ameche replacement will be the m.c. The program will be for the stilt still to be selected. Earl Ray, director, and Joe Bigelow, scripter, will remain on the Coast to work on other programs for the J. Walter Thompson agency.

"What's New?" is heard 7-8 p.m. Saturdays on WPZ-Buc.

'BLIND DATE' FIGURES IN ACCOUNTING SUIT

St. Louis, Jan. 4. The Blue network's "Blind Date" program is involved in an accounting suit in Minneapolis county circuit court with Veri Thomson, KGO-KELCO program director, alleging the show was lifted from him without financial reimbursement. He is suing Joe Floyd, local theatre manager, and Guy Gill.

Thomson maintains he helped launch "Blind Date," then known as "G.I. Blind Date," on the air in St. Louis more than a year ago and asks that Floyd and Gill be ordered to pay him his share of the program's earnings. Floyd was called by the court to show accountings and proceedings in the history of "Blind Date" and for examination as an adverse witness. His appearance was scheduled for Dec. 25.

Frank Teller in I-A

Frank Teller, director of 'Valiant Lady,' General Mills' serial over CBS, has been classified I-A by his Detroit draft board.

TELEVISION MAY BE BREAK FOR FEMMES

By KATE SMITH

The death of manpower caused by World War I has brought a larger number of women into this industry ever boasted before. Naturally the question of woman's place in radio after the war keeps popping up.

Women are demonstrating their talents in many fields. They are producers and writers of radio programs but also as technicians. Many stations are employing them as engineers, are now using women to twist the dials and work the gains in their control rooms. Many are showing unusual ability to balance musical programs.

It should be brought out that even before the war, women were active in various phases of the radio industry. Some have been in it since the pioneer days and have become important executives. Others have trickled in and are highly respected in their jobs.

The war naturally brought a large influx of women and it is heartening to note that they have taken hold of tasks that previously were handled exclusively by men.

But what of women in radio's post-war world?

Many of them will want to continue their careers, even when the boys come back and the boys come marching home. However, good as they are, I doubt if they will be able to compete, as a rule, with the male experts returning from the wars, especially with the experience the boys will have gained in the Signal Corps.

The problem will be to find a place for the women who wish to remain in the field.

It seems to me that radio is such a tremendously expanding industry, there should be ample place for the capable ambitious woman in her chosen field.

Many new FM stations will be built and operated and they will need competent help in all departments. However, my hunch is that women will be most prominent in the realm of television. Here, women's knowledge of decoration, design and beauty will be of tremendous value. Television will require the designing and building of elaborate settings. The clothes element will be important, and so will makeup and hairdressing. The diffart side can be trails that will at once help the new industry and also establish them in a brand new field which has limitless possibilities.

Ayer Employees Fined

Harry Butler, president of N. M. Ayer agency, hosted 110 employees of the firm at a buffet supper and dance at Ambassador Hotel, N. Y., Thursday night (30).

You'll Be Sorry

By PHIL BAKER

In my "Act or Leave It" program Sundays over CBS, my sponsors and I give contestants an opportunity to win \$64, by supplying correct answers to a set of seven questions.

Since 'Variety' keeps its readers fully acquainted with what is going on in show business, here is an appropriate category of questions for you to try.

Are you ready for the \$1 question? All right. Here we go!

\$1 question: The picture 'Hell's Angels' introduced a new feminine character. What was the name of this character?

Insults Pay Dividends

By JAY SOMMERS

A guy named Earl Wilson wrote in his column in the 'N. Y. Post' that my job as an advertiser of the Chamber of Commerce of Lower Manhattan Street is an enviable one. I insulted people and got paid good money for it.

Like a knockdown answer, that statement deserves me. I don't mind the part about the good money, but why should anyone envy anybody who insults some of our biggest names? In the first place, it just proves that most of our population are in bad luck and secondly, it's true. I don't insult people. I merely tell the truth about them, as I see it. They were there long before I was around with his lundam looking for an honest man, I'd be the acme of acrimony, and I'd be the acme of acrimony.

Now what does all this academic double talk mean? It boils down to the simple parable, 'The Truth Hurts', or better still, 'The Truth Wins'. Take what happened to me on a recent shopping trip for a Christmas present for my wife. I walked into a store to buy a gift. The saleslady pulled out all the things off the shelves and in an effort to clinch the sale she pointed to one of them and said, 'Well, as long as you're here, I had to be frank. I answered, 'Frankly, lady, no! She got so because I insulted her.

Now here is the crux of the whole matter. She asked me a simple question and I, in a best Boy Scout manner, told her the truth. As far as I was concerned it wasn't too daring. I now walk through the store with the curse of the Tailored Woman on me.

It works the same way on Basin Street. We have a very nice guest. I put down that Miss Parsons writes her column in bad English, everybody started to howl because I insulted the great 'Lolly'. If the truth must be known, it was Miss Parsons herself who gave me that information, and it is borne out by the fact that she has named her book 'The Gay Intruder'. I admire Miss Parsons for not being afraid of the truth.

We had Laurits Melchior on. He's a very nice guy, but I couldn't spell his name. Besides I think opera is a waste of time, so I said, 'I suggested that if Mr. Melchior wanted to make \$30,000 a week he should become a crooner and change his name to Larry Melchior. Probably a lot of long-haired Kultur Kids were asst. at the treatment, we gave Mr. Melchior, but he must have liked it. He did the same thing a few weeks later on. Fred Allen's show.

Then there was a guest shot by Albert Spalding, as the man as you would want to meet, but it so happens that fiddle players give me a pain and I had no difficulty in describing him as 'Ten Thumbs Spalding'.

To me Larry Adair was the world's foremost blowhard. He was a hard on. I pictured her in a Victory dress made out of old calico, and I thought that she was the kind of lumpy because some of the boys.

GUIDE TO LEAVE CBS FOR T. L. STIX TEAMUP

G. G. Guide, with CBS in N. Y. for the last 14 years, is leaving the network, where he was manager of station relations about six years, to join Thomas L. Stix, personal representative of radio personalities since early in January. New firm will be known as Stix & G. G. Guide. A pain was been identified with CBS' growth ever since joining as a writer in 1928. He handled special events for several years and moved up to ad-publicity chief of network in 1934, holding position for four years. Guide was in the station relations division in 1937, being made manager shortly afterwards.

RADIO'S PLACE-THE NEWS

Things I'd Like to See In Post-War Radio

By CLIFTON FADIMAN

1. I'd like to see a network with vision start a show on the day peace is declared. Call it "Watching the Rhine." Devote it to a weekly account, derived from on-the-spot correspondents, of just what the German people are doing to ease the terms of (unconditional) surrender of the peace, and of how they are making undercover preparations for World War III, just as they did for World War II, beginning Nov. 11, 1918. Keep the program going for 20 years, and it may just possibly help to keep us awake and prevent the slaughter of 10,000,000 Americans in 1968.

2. This is a little too much to ask, but I'd like to see a similar program started on the same day, dealing with domestic fascism. (Get a John Roy Carlson to dig up the dirt.) Call it "It Can Happen Here."

3. After the war, I'd like to see radio entrepreneurs and entertainers get less sugar and writers (the most abused class in the trade) get more.

4. We used to be a country of national story-tellers. Why is it that the air developed only one raconteur—Alec Woollcott? (I'm not talking about the synthetic Bob Burns stuff, which is Hollywood assembly-line.) Why not send out somebody like Carl Cramer and have him track down our native story-tellers (they're somewhere, in the Navy, in the Merchant Marine, in the corner grocery), and get them on the air?

5. While the peep-show tones will always have their place, I'd like to see the networks develop a school of announcers who would handle English casually, quietly, conversationally, and act as if it didn't consist entirely of quotations from Shakespeare and the Bible.

6. I hope after the war there'll be an exchange system so that we can hear (translated, if necessary) Russian, Chinese, English, Greek, etc., radio programs, at the same time that we export Bob Hope and Edgar Bergen. Why let all the international good will be covered by Coca-Cola?

7. In general, I hope for experimentation and more experimentation and more experimentation, a determined search for new and young talent; new kinds of programs; programs devoted to the middle and even the high-brows; their buy stuff too, a fresher formula for the style of variety-show continuities, now written in a curious jargon that bears no relation whatsoever to clean, simple, natural American.

SPECIAL ANNOUNCEMENT

14th Annual

VARIETY

Survey of

the management

Dedicated to perpetuating the ideals and ideas of American showmanship through the medium of radio broadcasting. Complete details will be outlined in next week's issue (Jan. 12) of

VARIETY

F.M. Television Will Be Dominant Forces in Shaping Our Way of Life

By JAMES LAWRENCE FLY
(Chairman of FCC)

Radio manufacturers, broadcasters, artists, advertisers and to a lesser extent radio listeners themselves are all preoccupied with this question of radio in the postwar. Confused by differences of opinion among the experts, each seeks to learn the impact of FM television and other innovations on his business, his station, his career, and incidentally on the radio set now in his living room.

Only a bona fide crystal gazer could answer these questions with assurance. What I should like to do here, however, is outline some of the problems which face the industry and government in planning for the exploitation of these postwar wonders; and to give you a few of my own hunches about radio's future.

Since the first commercial broadcast made a raucous debut in Pittsburgh 23 years ago, radio has possessed a peculiar fascination for the public. Even in the days of the cat's whiskers sets when, as one broadcaster said, programs were "two-thirds static and one-third crotch," radio was able to attract talented performers and thousands of listeners. On the eve of World War II, radios outnumbered bachelors two to one in American homes and the industry had an annual production, approximating \$500,000,000. It was, however, added "tithely" to radio's stature as a fighting weapon and as a powerful medium of information and entertainment.

According to 1941 trade statistics, Americans probably spent more time listening to the radio than at any other single waking activity. Imagine then its omnipresence in the postwar period with the widespread use of FM and television. For these two innovations alone should enhance its emotional and persuasive appeal to the extent that it will become all-pervasive but will become a dominant force in shaping our way of life.

Engineers say that technical progress in radio made since the outbreak of war compares favorably with the achievements during the previous 20 or 30 years of peace. Within a few years after the armistice the \$600,000 figure for pre-war FM television will multiply into millions. The industry, which has been hanging around the horizon for a decade, is now technically ready to move ahead. With the peace, war-expanded plant capacity, a vast reserve of trained engineers, abundant raw materials will all be at hand to bring these and a dozen other refinements to a radio-hungry public.

FCC in 'Regulator' Role

The very magnitude of postwar radio and the tremendous stake the public has in its development make close cooperation between industry and government essential in postwar planning. The record is abundantly clear the FCC has never been a stumbling block in the way of FM, television or other technical advances. However, as new regulators and in drawing up postwar standards must largely upon technical information supplied us by industry scientists. We are lending every effort to see that government is informed and ready to move ahead with industry. In setting up the Radio Technical Planning Board last September, the industry voluntarily organized its planning experts and the Commission is now working closely with advisors on that Board and with other government agencies in studying the fundamental problem underlying all postwar development—allocation of radio frequencies to effect the best use of the spectrum.

Prior to 41, our radio transmissions were occupying only a minute portion of the spectrum—actually no more than the first floor of what might be compared to a giant skyscraper towering 100 stories high. Since then, war research has developed equipment which makes some of these upper stories habitable. And after the war many of the crowded tenants on the first floor are going to want to move upstairs.

To put it more concretely, the FCC before Pearl Harbor was allocating frequencies for practical purposes only up to about 300,000 kilocycles and in that area were crowded a dozen radio services—standard broadcast, police, emergency, marine, government, amateur, aviation, etc.—and so on. Now practical uses have been found for the ultra-high frequencies up to the 3 million kc. band and even beyond that the "super-high" whose known upper limit is 30 million kc.

Many of the old frequency assignments need overhauling and some services will want to move up to the higher ultra-short waves. But it must be remembered that even with the tremendous strides made in radio development within the past few years, new frequencies are not being developed as fast as the demands of expanding services. To complicate the picture further, government and industry planners are working under extreme pressure. Urgent decisions must be made and technical standards "in the public interest" agreed upon—both nationally and internationally—before assembly lines swing over to civilian production.

Television has its own allocation problems. It now has a lien on 18 channels—each 6,000 kc. wide—in the 'very high' frequencies under 300,000 kc. One group of engineers urges that it remain in its present position in the spectrum and at substantially the same technical standards as before the war. Those with a strong economic and engineering bias in present standards support this view. Another group of engineers argues that the ultra-short waves in the upper reaches of the spectrum are television's "natural habitat." And a third group, looking ahead to the time when the two services will be associated in one receiver, believes television should be allocated frequencies next door to that laid out for FM.

Lighthouse Relays

Other questions of policy worry the planners. Are 18 channels sufficient to accommodate nation-wide competitive systems of television, such as are presently being set up? Our own Chief Engineer, for example, feels television may need twice this number of channels after the war. Again, are the new channels wide enough to permit high-fidelity transmission or to provide for color—a natural prospect as the art progresses? An RCA official has predicted the use of automatic lighthouse relays, 30 to 50 miles apart, for long-distance feasible nation-wide and eventually perhaps international

The News Documentary—Now and Post-War

By PAUL W. WHITE
(Director of News Broadcasts, CBS)

Post-war conversion in the fields of documentary news programs is going to call for a lot of new skills, particularly writing skills. We will look back over wartime as a period in which it was easy. Not that it was, but it will seem so. War itself has been the biggest news story of any of us have ever known. Armies in the field, warships at sea, factories gushing smoke in a record-breaking race for production, airplanes dropping death and destruction—all of these things affecting two billion lives—there has been enough inherent drama in the very facts themselves to make the job comparatively simple.

At first none of us realized just how simple it was. Our documentaries early in the war probably erred on the side of complexity. There was a tendency on the part of writers to look too closely at causes rather than events, to determine whether the war was a world revolution, to inquire as to whether this was a crusade of the common man against aggression. The war may have been—indeed it may well be—all these things. But the common man himself, as exemplified by the average American radio listener, didn't seem too interested in abstract approaches to the hard fact of war.

We learned this the tough way—and yet, looking back, there was plenty of evidence all along in the regular coverage of the news to indicate that what the people really wanted was not talk of the conflict of ideologies but rather the dramatic story of what was happening to other people. Take outstanding major problems of the war, the Russian and his coverage of the Blitz, Ernie Pyle and his soldiers in North Africa, Quentin Reynolds and his heroes, William L. White, William L. Shirer, Richard Goodwin, Charles Cowles, John Steinbeck, Cecil Brown, Eric Sevareid—there are many others—and you will find that although some of these men were much occupied with the problems of the war, they were able to describe incident and behavior that largely developed their popular followings.

Sound a Problem

So now, and probably for the remainder of the war, our documentaries are based upon action. This brings problems. War is noisy, but continuous noise may be just as bad as that in telescoping the scenes of war we are giving the sound effects men more of a field day. Often skillful narration and dialog are lost in the noise. There is also, I think, too much of a tendency toward textbook accuracy in dramatizations. I hear frequently from returning heroes that they are bored by the accuracy of the moment of battle officers are apt to give their orders in common (and profane) language rather than the precise commands they learned in training. Well, we cannot eliminate the profanity of course. But I think we might also eliminate some of the mumbo-jumbo for the sake of clarity. After all, we are producing these programs in order to permit listeners to participate in living history. Their participation will be more complete if they comprehend what's going on.

There is another major problem that has not yet been solved satisfactorily, and I am quick to confess I do not know the answer. That is the matter of accents. Global war should have a global tongue, but development of a world language is a long way off. So for example, we are doing a documentary on Jugo-Slav guerrillas, how shall we handle the language problem? Shall we have the Jugo-Slav speak English or broken English? Shall we have the actors sound strange and carry little conviction? In broken English they tend to over-act to a point where it is difficult to understand them. And it is inadvisable to anyone who has ever sat in a control room that an actor, who restrains his accent admirably in dress rehearsal, will wear a heavy beard when he is actually on the air.

Now as to post-war documentaries. I think that we can carry over into peace some of the lessons we have learned in war. We are going to have to create what people are going to solve their problems. There is drama in the construction of a super highway just as there is in taking a Tunisian hill, but it's a whole lot harder to do. We will have to learn to translate it successfully into radio dramaturgy. That's why I say we will need new writing skills. I think the big networks as well as individual stations will have production units to send out on stories—say a producer, a sound engineer, a researcher and a writer—to try to capture fragments of human activity. For example, a writer might go to a factory, for instance, might visit Detroit to get the story of a worker's recovery from war material to automobiles, or it might tackle soil erosion in the West, or the story of synthetic rubber or any of hundreds of similar subjects that concern the people. After "Quadrant" and Salerno and Tarawa this say sound dull. But it won't be dull if we find the right men and women to do the job right way.

television chains. Despite the heavy costs, industry men promise that beginning on the populous Atlantic coastline, a net of 200 television stations will girdle the country within five years after the war. This is a tremendous step toward the decline and eventual eclipse of standard broadcasting. Others, and I am inclined to agree with them, say that in addition to producing a new type of program, the logical development will be a receiver capable of receiving AM, FM and television. The present broadcast structure is bound to be modified, and it is not likely that the new demand for radio service during every hour of the day will easily accommodate all types of broadcast stations.

For obvious reasons, FM has moved up the ladder much more quickly than television. Some 42 stations are already operating and about 70 applications are on file with the FCC looking toward the operation of FM stations in the near future. In fact, broadcasting through the years has done much toward stimulating the musical tastes of radio listeners. FM, with its high fidelity transmission, is now being developed as a medium that should accelerate this trend toward greater appreciation of good music.

Since even a large city can accommodate several FM stations (Continued on page 134)

Revolutionizing Broadcasting In Two Easy Lessons

By PVT. RICHARD PACK
(Ex-Publicity Director, WOR)

From time to time having paid brief visits to my old stand at WOR I have noted the current state of boom prosperity. And not only there but at other broadcasting factories around town. Business has really flourished since I left the radio biz.

for the Army, which may or may not be a non-sequitur. At any rate, I have been thinking about the present happy financial state of broadcasting and have come to several interesting and perhaps provocative conclusions. In fact, I have a Plan. Quite a Plan.

I call it, modestly, the Pack Plan, or for short, the Pack Plan for the Reconversion, Consolidation and Simplification of the Broadcasting Industry in the United States of America.

The details of the Plan have not been completely worked out yet, but I present a tentative outline of my formula in the hope that I may obtain recruits who will spread the Gospel around. This Plan is quite revolutionary so it will require a great deal of propagandizing to get across.

Here, essence, is what it is supposed to hold tight, we're off! Since the broadcasting system, thereafter to be referred to as *us* (bid) is making so much money (or, easily, too, it seems to me, at this distance), what with all or nearly all of evening time sold, waiting help for sponsors and what-not, 'it is evident, is it, that we can streamline the organizational set-up of the industry. Sponsors are fighting for time, so what do we need time-salesmen for? Commercial programs are produced by advertising agencies, so what do we need program managers and producers for?

How to Fill Shipyards

How to Fill Shipyards
Announcers? We can get 'em from the agencies, too.

Publicity men? Don't need them either! The way things are going now, all a radio station needs is a station, i.e., the transmitter, a studio or two and engineers. All other employees, needless to say, are completely superfluous. They can go build ships, or something equally useful, instead of killing time around Madison Avenue and Radio City. Get the idea?

Under the Pack Plan, all the model, modern radio station (or network) needs besides the technical equipment and engineers: is one bookkeeper (maybe two if business is particularly good), a cash register and one big sign to hang outside the station. This sign will read:

**Radio Station. Time for Sale! (Cheap).
Apply Inside!**

Sponsors and/or agencies merely enter the station, apply to the bookkeeper—cash in hand—and get some of our nice choice time. That's all there is to it. We sell 'em the time, and pump their program out into the ether. After all, what more does a sponsor and/or an agency want from a station anyway?

Of course, the Pack Plan does not provide for Vice-Presidents. I am, not quite sure, as yet, where they will fit into the Plan. As I see it, tentatively, there will not be much room for radio Vice-Presidents under the new set-ups. Many Vice-Presidents will have to go—unfortunately. Where they will go is a moot question, although there are many persons around in the Industry who can doubtless offer them a few suggestions.

The Manning Tables for the plan will probably provide a quota of, say, two Vice-Presidents for each station or network—one V. P. in charge of engineering, and one V. P. in charge of bookkeeping, accounting and taking care of the dough generally. We don't need any others, do we, when we reduce the broadcasting business to its basic elements of

(1). Engineering (2) Bookkeeping?

I might add that this is not necessarily a Post-War Plan. It can be put into effect right now. All we need is enough thoughtful, far-sighted, idealistic men in the Industry (as I affectionately call it) to join with me in putting the plan across.

Are you with me?
If you are, sign on the dotted line and get your membership in now!
If you're not, you just don't know a good thing when you

see it. . . . Or maybe you're a program manager, vice-president, radio time salesman, announcer, producer or publicity man, and just don't want to see your nice sinecure done away with.

Now, Forward with the Pack Plan!

made and considerable circulation (audience) obtained, advertising sponsors probably will gladly pay for time. Then, too, it is possible that the "subscriber" method may be used to solve the initial financial problem of technical assistance.

to solve the initial financial problem of television, providing approved by regulatory authorities. In this connection, I might mention that Scophony, through Dr. A. H. Rosenthal, our director of research, already has patented a 'secret television method,' whereby transmitted pictures 'scrambled' at

the source, may be reproduced in full clarity on a television receiver of subscribers. This would enable only subscribers to receive a clear, intelligible picture. Additionally, I am convinced that immense accumulated

purchasing power through forced savings will contribute greatly to post-war prosperity of the television industry. Recalling how early motion picture and carphone radio both were decreed and how doubt was voiced over their practical

ness, it is not difficult to envision how rapidly the popularity of television will spread. Of course, the speed of development after the war will depend largely on how soon skilled engineers will be released from war work along with how rapidly essential equipment and materials will be made

As to the overall television picture as pertains to the film industry, it is rather obvious that there will be keen competition for post-war dollars and that the picture business

likely' would turn to television as a means of maintaining steady attendance at theatres. I believe the industry will be required to do some serious thinking in the near future about the inevitable advent of television on a large scale and

what its effect will be on the show business.

SPURRED RACE FOR CONSUMER'S POSTWAR ATTENTION AND COIN

Radio Gearing for Unprecedented Volume of Time, Talent Sales

By EUGENE S. THOMAS
(Sales Manager, Radio Station WOR)

"War will bring to America's radio stations the biggest sale—and greatest opportunity for record-breaking sales of time and talent—that we have ever had."

Providing jobs probably will be the most important contribution we can make in the public convenience interest necessarily after the war. To provide the necessary volume of employment, we, along with other advertising media, must move from factories and farms the greatest quantity of goods.

Men, machines and plants will be ready to produce as never before. We shall have the job of selling the merchandise produced.

Treasury on the assumption that the national gross output will be between \$133,000,000 and \$136,000,000, the Committee for Economic Development, headed by Studebaker's Paul G. Hoffman, has advised. The national output in our last peacetime year, 1940, was \$79,000,000. In 1941 it was \$90,000,000, to a 36 to 52% increase in peacetime production is anticipated.

Take our radio industry as an example. The government has called many companies into the manufacture of elec-

tronic equipment to be used by our armed forces. Some of all of these companies will continue to make electronic equipment for peacetime uses. Consequently, we may see three or four lines as many radio receiving set apparatus makers as we had before the war.

The soft drink field offers another illustration. Warlike changes of the old familiar drink at the soda fountain have forced the thirsty public to try new beverages—so competition between the old and new favorites for preference by the soda fountain trade ought to be keen.

Several airplane companies are expected to turn to making automobiles. Dehydrated soups will be sold by companies which heretofore sold kitchen aids, cleansers or bread-fast foods.

Plenty of Retarding Influences

Even though more men and companies shall be making merchandise after the war, we cannot sink back and assume that the consumer's buying will be all of the old type of market. The first post-war delivery of refrigerators or combination AM-FM radio sets may be grabbed up—but soon the retarding influences on sales will appear.

1. Lowered Standards: Some who have learned to "do without" may keep on doing without.

2. Caution: Others, fearing a rainy day, may cling to War Bonds or other savings.

3. Disappointment: Some may wait for the "dream" which is the desire to buy the first post-war model.

It will be Advertising's function to create a desire for the new products, the new designs and styles, so that the American buying public can resume its upward march.

Radio can expect a larger share of total advertising ap-

proportion than it received before the war. Only recently such an impartial observer as Kenneth Davis of the U. S. Dept. of Commerce stated:

Radio advertising has not followed the general pattern in that its volume has increased without interruption regardless of what is happening to other media.

"As the youngest of the major advertising media, radio for advertising is still growing strongly and what its proportionate place in the field will be when this growth is completed remains to be determined."

Furthermore, radio is the medium which advertisers can start using most quickly, and all signs point to a spirited race for the consumer's attention and dollar.

The low-cost per thousand listeners of radio broadcasting also has been registered with advertisers more and more in recent years.

Radio's performance, during the war should help us in peacetime. Most people are anxious to radio today more of the time than ever before. Many a corporation president, advertising manager or advertising agent now doing government work has been registered with advertisers more and more in recent years. War Bonds or Red Cross blood donation drive, that drive reaches the people quickly and succeeds. These men have seen that radio reaches the people fastest and at least cost per thousand. The favorable impression radio has made on such advertisers engaged in war work should remain with them in peacetime when they will want to try their own sales stories to the public quickly and successfully. Some of the most experienced users of advertising, both advertiser and agency, would not want to do so enthusiastically that the advertising profession will pay more attention to radio after the war.

Here there is one opportunity—to help sell the largest volume of peacetime American goods and services in history, so as to provide, and sustain, enough jobs.

Now is the time to point our research, engineering, programming and sales efforts toward making the most of this opportunity.

Disc Vinylite Shortage Threatens Stations With Loss of E. T. Shows

Radio stations face loss of electrical transcription business unless ET processors get a fresh supply of vinylite synthetic disc material. ET processors haven't obtained any vinylite since July, 1941, now, war firms have been coasting along on reserves, but now the bottom of the barrel has been scraped and all new platens are made, from used discs returned by radio stations.

Situation took a serious turn last July when the War Production Administration previously allotted a small supply for commercial broadcast purposes, cut off the allocation. Move was made as a result of a fire which demolished the Union Carbide & Carbide subsidiary in the East. Production was resumed in November at 100%, left in the meantime Army and Navy needs as well as commercial requirements climbed to 200%.

Scarcity is of such proportions that the armed services cannot get cut requirements. Vinylite is now used to waterproof raincoats and in the manufacture of canteens. It is a natural gas derivative.

ET processors are now relying on voluntary returns of platens by radio stations. If an insufficient supply comes in, one way out will be declared that all firms will have to settle a disc-for-disc exchange and blackout any radio station that fails to send back its used platens.

One firm checked stated that the day's production cannot begin until the expressman drops off a supply of used platens. About 95% of each disc is salvagable.

Some outfits have tried to develop vinylite substitutes, but cannot get any plastic that is not vitally needed by either service or war work.

Commercial platten shows, such as "Sugarcorn," are sent to stations daily. Should the remedy fail to come soon, it is feared that several of these programs will have to be dropped. In that event, broadcasters as well as engineers and talent would lose a hefty slice of coin.

Currently warrents are taking every means to insure return of platens. A form is enclosed asking its return in express collect. This is followed by a wire.

The ET firm takes the position that all discs remain the property of the processors and state that fact on the label. One spokesman admitted, however, that this claim is legally doubtful as there are no court decisions to back up their position.

They also admit that commercial needs will be the last to be fulfilled by the WPA even if Army and Navy needs subside, as many government agencies such as OWI cannot get any vinylite allocations. Recently Tom Melcher, of WOR, wrote a resolution, went to Washington to plead for a supply to continue United Nations propaganda. That was the result of this trip is still in doubt.

Bullet Proof Bible

Chicago, Jan. 1.

Unique item being peddled over the air by WAIT here is a bullet-proof Bible made in a size that a soldier can slip into his breast pocket over the heart. Selling by the thousands, the Bible has a steel cover that is bullet resistant. Majority of orders come from wives, sweethearts and mothers of men serving overseas. Books sell for \$3.85.

Since the initial selling campaign started here in the early fall the craze for the books has spread all over the country.

Tube Output to Ease 'Blackout' on Sets

Washington, Jan. 1.

Production of 4,500,000 radio tubes of critical types for civilian receiving sets during the first quarter of 1944, was announced recently by WPA.

Move is expected to put back in operation thousands of sets which have been "blackout" by lack of tubes.

Some time after the war ends since shortage has been an important factor in selling democracy to Latin America. While actual total of listeners down here is still not great by mass standards, shortage turns have generally been among the better educated and wealthier of Latin Americans, and influence on this audience has been considerable.

Some of the big manufacturers, particularly Philco and RCA, are known to be developing plans for increased production of tubes. This should improve shortwave listening generally, although engineers also state that sending programs point-to-point and retransmitting them over Latin American outlets will be the only way to reach a really large number of people for a long time.

There's no doubt but that governmental authorities hope to keep their setup for some time after the war ends since shortage has been an important factor in selling democracy to Latin America. While actual total of listeners down here is still not great by mass standards, shortage turns have generally been among the better educated and wealthier of Latin Americans, and influence on this audience has been considerable.

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GAC Switches

Danny Hollywood, who had been handling cocktail units and acts at General Amusement shifts into the radio department as assistant to Doug Stover this week. Hollywood's space was not yet been filled.

GAC will make a change in its Chicago office and in the one-night "Hotel" Hotel of N. Y. Call away Bertie Adams, head of the Chi branch, wants to leave to personal manager. Hollywood's orchestra and GAC wants Howard Simon, N. Y. one-nighter booker, to replace Adams. Simon is undecided.

Bucky Harris Resigns CIAA Frisco Post For Lee & Lash Partnership

San Francisco, Jan. 1.

E. T. Bucky Harris, head of the San Francisco Office of the Coordinator of Inter-American Affairs, has announced his resignation, effective immediately, to become partner in the firm of Lee & Lash, Pacific Coast public relations consultants.

He will be manager of the Hollywood-Moscow-Moscow office.

Harris was the original manager of station KGEL, General Electric's international shortwave station from 1931 to 1934, when the government leased all privately-owned DX stations. At that time Harris joined Lee & Lash to manage the United Network. Harris is a director of the Western States Promotion Council and is chairman of the council's post-war planning committee.

Busy Time Ahead Defining Postwar So. Amer. Broadcasting Spheres

By RAY JOSEPHS

Even one-quarter of the postwar ideas and schemes now being hatched up to develop DX broadcasting between the Americas ever start operating, the cops handling the other-borne hemisphere traffic are going to have a busy time ahead.

Latin American radio stations, some of them just a bit on the nifted side from the volume of southbound kilowattage being fired at them since long before Pearl Harbor, are looking up some schemes of their own to make shortwave radio exchange an honest-to-goodness two-way set-up.

And CBS, NBC and Mutual, even though they are now under the supervision of United States Civil Control Administration, are looking for the moment when the war will be over and they'll be able to peddle some of that valuable air time to cash customers.

U. S. in Lead

Under the direction of Don Francisco, Nelson Rockefeller's assistant in charge of the CIAA radio section in Latin America, the U. S. has definitely gotten far ahead of both the Axis and the British in broadcasting to Latin America. Not only has programming been improved, but an A-1 engineering job has been accomplished in keeping up the power, direction and method of southbound broadcasting, with the result that DX listening south of the border is undoubtedly now at an all-time high.

Since observers feel that most of the improvements have come as a result of the direct intervention of the Government although the networks could probably argue otherwise, question arises what sort of scramble will develop once war removals are made and war control and direction of overseas broadcasting.

Stations Grouped

As beamed here currently, all stations are grouped so as to secure the greatest possible coverage of the highest class of audience. Latin America has been divided into various areas—Mexico, Central America, western and eastern South America, Brazil, etc., and stations linked in such a way that one group carries all English programs and another Spanish and Portuguese.

Thus diaries no longer have to be engineers to tune New York or San Francisco. System which has drawn plenty of bouquets from Latin listeners, isn't going to be easy to operate once the commercials are restored. When stations get back to their owners and programs once again return to their pre-war basis, doubt may improve as the stations argue, and this may overcome the advantages of grouping.

Post-War Hopes

There's no doubt but that governmental authorities hope to keep their setup for some time after the war ends since shortage has been an important factor in selling democracy to Latin America. While actual total of listeners down here is still not great by mass standards, shortage turns have generally been among the better educated and wealthier of Latin Americans, and influence on this audience has been considerable.

Some of the big manufacturers, particularly Philco and RCA, are known to be developing plans for increased production of tubes. This should improve shortwave listening generally, although engineers also state that sending programs point-to-point and retransmitting them over Latin American outlets will be the only way to reach a really large number of people for a long time.

'Hill Country Hit Parade' Name Moore to Direct On WOV (N.Y.) Expands N.Y. Radio 'Dimes' Drive

WOV's (N.Y.) "Hill Country Hit Parade" is a radio show which has been a big success since it was launched on a half-hour to 55 minutes. Show will continue to be conducted by the radio director Layman Camper, who also stars with "Hill Country Jambores," half-hour Monday through Friday series.

Jane Moore has been named radio director of the "Hill Country Hit Parade" drive. He replaces Lily Stephens, who resigned.

Jackpot questions: A—De Wolf Hopper; B—1850, at Castle Garden; C—Sarah Bernhardt.

MOLLY PICON

Now on Concert Tour

Breaking all records with her original One Woman Comedy Theatre. Also broadcasting every Thursday, 7 P.M., WNYC. Eighth consecutive year. Molly Picon, Molly Picon and Diamond Crystal Salt in the Molly Picon Theatre of the Air.

Comedy Trend—1944

Habit Is Still the Key to the Crossley—Audiences Growing Smarter

By CARROLL CARROLL

Hollywood, Jan. 1.

There's always a parcel of talk around this time of year about the trend of radio comedy for the coming semester. Some of the talk is serious and thoughtful, some is just as convincing. But when the chips are down . . . if it's funny . . . that's the trend.

At this writing such enormously different types of comedy as that furnished by Bob Hope and that supplied by Fibber McGee and Molly are doing-donging it neck and neck through the peak of the Crossley. Hope has exactly the rating he had last year on the corresponding report. Fibber and Molly are a fraction of a point higher.

This doesn't indicate much of a change in trend, nor does it hold much hope for the future. 1943 Red Shelton's rating is higher than last December to such a slight degree that it further confirms the steadfastness of the trend. The confidence of Jimmy Stewart and Bergen in top spots clinches the argument for the fact that habit is still the key to the Crossley. And the Crossley is the key to the trend.

A trend, if there could be said to be one, might be called the trend of the apparent inclination on the part of all comies to rebel against the stern, stop-watch anxiety of radio. They've been spared for years by Fred Allen, Jimmy Stewart and the utterly timeless Hope. This is a pretty good trend up to a certain point. It gives comedy a little freedom, a little latitude and a little room for the artists and the studio audience are having more fun than the listener, the trend is deadlier than Kelsey's. Several comedians are more or less popular, are in danger of knocking themselves into a diminished version on the Crossley by having more fun than they give.

Comics Outline Audiences on News

A trend might be found here, in the fact that radio audiences continue to grow smarter. And some of today's most effective teachers of current events are the radio comics. In their steady search for new material the comics comb the news and the more educated the audience, the more they are able to turn a comic's palatable references to things that have happened into frequently the index for a comic's moods. For a rating on the Crossley, the trend is an event. A comic can make Patton seem to be a more important general than the actual Patton simply because Blood and Guts is a slightly funnier nickname than Ike.

As the radio continues to educate its audiences, the armed services also continue to smarten up hundreds of thousands of guys. They do this with actual school work, as well as by bringing them in contact with many different types of people. Travel, too, broadens men, they say. Our soldiers travel, and it tends to be that the more they see of the world, the more they join the Navy to see the Army.

Even today studio audiences, largely military, are laughing at the same lines that a year ago were new to them. Today they tip it. Also, studio audiences are laughing at funny things said by men and women who are not out-and-out comedies but just men and women who are doing things that men and women sometimes say to each other.

Funny things said with proper clarity and to enough emotion will get laughs, and then a studio audience will give a writer's point of view. If there are any left with a point of view.

Since Christmas, 1942, several new names have appeared on the comedy horizon and several familiar names have grown in stature. Ed Gardner, Jack Carson and Joan Davis have become bigger than they were a year ago. Jay Douglas, Jerry Moore, and Harry Moore, who was called "Mr. Marr and Uncle have come from practically nowhere. A wise guy might say that some of them have a round trip. I disagree. Each has been on the air long enough to prove to the command attention. But each for a different, well defined reason. Each has to fulfill any great comic desire. Undoubtedly Marr and his catchphrase has rattled the world more than the rest.

Jerry Lester, Phil Silvers, Rags Ragland and Cass Daley have a radio presence that is yet fully examined. Bert Lahr and Jimmy Durante continue to do all right, but have yet to find a steady road of Grade A material. Each still deserves better than the usually wacky away with a tangent and a network.

That Draft Problem Again

The main trend is the trend of good radio writers to the armed forces. This is rapidly narrowing an always too short field. The first thing a comic needs for success on the air is a good writer. . . . The studio audience of the radio is a real one. It is a writer who is more than a mere rattle and more than a mere George Bernard Shaw. Once he's found a character, all his new radio comic has to do is to prove it. Exactly what all those who have achieved radio success in the past have needed . . . a decent script in the evening . . . a sane and editorial sense of humor . . . and an adoring sponsor.

The most important of these things, especially today when anyone can get a good script, is the sense of humor. Without that his work will never have consistency and focus unless he's found the writer described above and that genius is the studio audience. The studio audience is a real one, under radio circumstances, is doomed to change. There seems little ground to believe there'll be any change in the trend. To be a radio comic today, you must assume must either consume you . . . such as Fibber McGee and Molly have consumed the Jordans and Charlie McCarthy has eaten up the Jordans. The studio audience must be merely a theatrical exaggeration of your normal self. This is Bob Hope, Jack Benny, Fred Allen, Bob Burns, Frank Morgan, Red Skelton and Allen, Eddy Allen, and you can pick it up from there.

New programs are constantly being built around actors, and sometimes actresses, who are taken to the place of radio, but who are essentially comic. Sometimes these shows are successful. The formula used in the Glendervue job is still the best. The actor or actress is the main attraction. To try to make a comic out of a comedian is usually a bad idea.

It is to be hoped that the trend in 1944 will be toward the former and away from the latter.

Requirements For Good Radio Directors' Defense

Radio Acting

By EARLE MCGILL

(The following is an extract of a talk by the president of the Radio Directors Guild before a recent membership meeting of the New York local of the International Federation of Radio Artists. The author has an extensive background in radio, films and the theatre. He conducts a class at New York University and has written several books on radio subjects. He is a staff producer-director at CBS.)

Acting is not something that anybody else can do. It would have been actors in the first place. Who but those given to poetic and romantic renunciations could give them selves up even momentarily to being somebody else's Gelling and spending, they will waste their store of self and address themselves to a lifetime of being a host of other people.

To be permitted to do this they must do the one thing from which gentle people shrink as they would from leprosy: they must, at heartrending frequent intervals, ask for a change of role. The radio actor must be able to use the technique in the ghastly business—or be faced with starvation.

In the theatre there is a folklore of getting that bit in the third act or that position in the line. All the job-getting wisdom of a long line of actors is handed down to successive generations, and it doesn't take the epitaph long before he has mastered the refined technique.

But in radio all these time-worn dogmas are useless. This is a 20th century industry with highly developed, well-bested means of relief from the usual methods of the street methods. The actor has to meet this business not with spats and a cane, but with analysis of the market, adroit plans, selected samples, and superior merchandising of the product.

What About Competition?

Radio is constantly being with an endless stream of people who feel they can better than most of the actors they hear throughout the day and night. They fall into the following five classifications:

There are the ones who want to read poetry. It seems that everyone who reads poetry on the air, reads it badly and the audience is just the person engaged to straighten out the situation.

Then there are those whose friends tell them they have a "radio voice," and there is a crying need for radio voices. If you were to ask them what they mean by a radio voice, they usually have only the most confused idea. They don't know that voices are good, bad and indifferent, on and off the mike, and that the quality of their voice, unaided by any other considerations that would impel a radio station to engage them, is of only incidental interest.

There are the ones who, as many women, who admit they cannot act, but insist that all they want to do is read the commercial blurbs. They do not realize that the major concern of the radio station is to get the best possible presentation of their advertising copy, and that in general, only the most experienced actors are engaged for this type of work.

There are also a great many applicants for audition who have had sporadic amateur appearances before local indulgent audiences. They feel that since they do not need to memorize the lines, and that since a great portion of the acting they hear on the radio is not any better than that thing they had last season at school, they can compete in a field already crowded with able and experienced actors. In the theatre, people corresponding to these varied types of applicants receive a quick, violent brush-off. But radio, enjoying its relatively broad-based operating in the interest convenience and necessity of the republic, must hear politely and reject firmly the overtures of those actors who are straining to get in from the wrong end of the microphone.

Real Talent Vs. Crackpot

Mixed in with all these people who want to act are the young and old, honest-to-God actors who want to be heard and who because of experience, training and impulse, have the ability to make the most of the microphone. They are things within his power to differentiate himself from the crackpots, the amateurs and the people with the "good radio voices" by trying to get to him as much from the microphone as he by his own should make his living.

Now one of the best ways to do this is by knowing first, something of the structure of the entire radio business. It is impossible to get into the radio business without knowing better, gravitate toward radio without the faintest inkling of the structure of the industry or the relationship of the radio station to the advertising agencies. The more agencies toward the sponsors, or even the sustaining toward the commercial program.

For the number of people who daily come to the networks looking for jobs, one would think that there was the greatest source of employment. But, as a matter of fact, a far greater number of acting opportunities are offered daily by the advertising agencies than are offered by the networks.

It should be the business of the actor to study the market for his kind of talent, and to become acquainted with the structure and content of the radio business. He should be able to read the more he knows about programs already on the air the better equipped he will be in competitive audition.

For the number of people who daily come to the networks looking for jobs, one would think that there was the greatest source of employment. But, as a matter of fact, a far greater number of acting opportunities are offered daily by the advertising agencies than are offered by the networks.

Perhaps the most difficult task for the radio actor is to break down the inertia he encounters when he tries to persuade the network to give him the opportunity to make a radio director lack the courage of their casting convictions and tried to absorb fresh voices into the stream of their advertising.

This may be understandable, considering the day in and day out demands of radio that the producers' needs are met and the network is kept running smoothly. The actor or actress or performer of the business of acting. An adroit and specialized mediocrity is more readily purchased than a brilliant and original personality over whom the network is this kind of a before an audition built around exclusively

May Appear Ogres to Actors, But Their Problems are Multiple

By Theodora Yates

(Radio Director with Benton & Bowles Agency)

There is no actor or actress in New York who doesn't decry the "apparent" unfairness of radio as well as the radio directors themselves. The great trouble is that we sense and understand the unfairness of their (and they're not we) blame don't know our side of the story. Frankly I wish they could all step into the control room with me not only when I'm directing, but also when I'm auditioning for a new part.

To get some picture of what were up against, let's look at a few hard and cold facts. In New York today there are literally thousands of persons who are trying to "get into radio." They range from the highschool girl, who has never seen the inside of a studio, to the stars of Hollywood and Broadway. The stream of applicants never diminishes, in fact grows larger every year.

Let's assume that the great majority of these have no talent or experience and after a few futile months drop out of the running. That still leaves an over-supply of talent that would swamp us if we tried to give all a chance to be heard. If every show on every network and station used at least six dramatic people every day then still would not be nearly enough jobs to go around. Just to audition these people is a tremendous undertaking. To give you an idea of one segment, I happen to know about is booked four months in advance in its audition department.

NO "GAMBLING" POSSIBLE

Here's another hard fact: Radio is a commercial business. The men who pay for it are business men. They do not hire us to act as talent sources. They want successful productions.

Now this Joe Davidson, that Joe Dore, who I've mentioned merely means that we have to open it in such a way that we will not be "killed" in the stampede, so to speak. If I were to let it be known that I was a radio director, I would be every week, we all know what would happen. The reception room would resemble a Christmas shopping rush. I would be forced to resign myself to the impossibility of seeing them all. That would be unfair.

I even hesitate to explain my own methods because of the chance of being misunderstood. I direct. I select the talent, however, that I do find and use new talent. I go to the theatre; actors and actresses are recommended or recommended. I have been given a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition.

Something that I have been given a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition.

THE MISSING "Q" QUANTITY

However, it is not enough that you are a talented and experienced. To explain: A new part is coming into a show. I call in a half dozen actors whose work I know. All are experienced. I have a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition.

I spend a great deal of time with the scriptwriters. Let's say a new sequence is being written into the show. I have an idea of what I want to do. I have a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition. I have been given a list of names to audition.

In this article I've tried to give some little idea of what directors have in the way of problems. I wish I could change the situation and I know other directors feel the same way. Frankly we can't. Personally I am most happy when I find a person I have not used before and am able to give him or her a market place in which to show his talent. I am most happy when I find a person I have not used before and am able to give him or her a market place in which to show his talent. I am most happy when I find a person I have not used before and am able to give him or her a market place in which to show his talent.

It is not to say, however, that a single set-piece is not necessary. At least once in the course of the audition, the actor should indicate the extent of his range. At least once, he should let go and show that, if given his head, he could do a really superlative job of acting.

This was the type of thing that I have seen in the type of entertainment we have come to call documentary. Educational and documentary broadcasts are the special concern of the radio station and are offered to the radio actor as part of his service.

To be successful in documentary radio, an actor must be a very careful and intelligent person. He must be able to read from radio experience for this will enable him to read diatomic material, distinctly, accurately, and not too fast. He must be able to read from radio experience for this will enable him to read diatomic material, distinctly, accurately, and not too fast. He must be able to read from radio experience for this will enable him to read diatomic material, distinctly, accurately, and not too fast.

What does all this add up to? It means that more and more actors must be able to read from radio experience for this will enable him to read diatomic material, distinctly, accurately, and not too fast. He must be able to read from radio experience for this will enable him to read diatomic material, distinctly, accurately, and not too fast. He must be able to read from radio experience for this will enable him to read diatomic material, distinctly, accurately, and not too fast.

Whither Publicity Post-War?

By CHARLES OPPENHEIM and Pat DICK PACK
(Oppenheim is WOR Publicity Director. Pack was studio's press head before Army induction)

If the limbs were able to go out on holds up, we'd like to express a theory or two about post-war radio and television publicity. Certain aspects of television for radio are somewhat cloudy, yet there are definite autosteps already established which the future press agent might well note.

The blood pressure of the average station's "drum-beater" will go even higher if he takes a peek at the radio pages of the daily newspapers of the 1930's. Sections of anywhere from 10 to 18 pages were important and there were lots of page 1 breaks! too. Pictures appeared galore and every new program was handled by headline streamers. There was a good reason for that. Radio was a great scientific triumph; it was new, exciting and glamorous. People of all ages were staying up half the night to see how the new "radio" worked, connecting with their neighbors to get the tall tales of the station further from home.

In short, radio was news from every angle. The first coast-to-coast broadcast was news; the first football broadcast was news; first election returns, etc.

Television has all its "firsts" ahead of it. When the war is over and engineers can devote their full time to correcting the few remaining defects which sets are manufactured in great numbers, and when television programming gets into the groove, then the new "radio" will receive all the attention that was lavished on its "pup" some 20 years ago.

One of the first things the successful radio publicity man of tomorrow will have to learn is a smattering of engineering. The general run of P.A.'s may have no concept of the technical side of radio. (That goes for us, too!) What happens between the guy standing at the microphone in a studio and the turning of the dial on the set at home remains a mystery. Yet so for many of the future. He will have to know the ABCs of both F.M. and television, or find himself sadly in the cold when his colleagues are doing years of cloning.

Every radio publicity office is plagued with one persistent and difficult problem—pictures! Let's see, muses the photo editor, "we'll take one straight shot at the mikes—and then—And then Well, there are a few variations, but few. Most radio pictures are dull and static. If you've seen one, you've seen them all."

Tels' Wide Photo Field

Not so when television arrives. That will be the day! There will be backgrounds to use, costumes to wear, and dramatic scenes to work with. All these elements will go into the making of an interesting picture which will be an intrinsic part of television itself. And then there's another important point. The heroine of "Ain't Life Just Plain Lousy" also can't be run heroine of "Doo-Dee-Dee! Blows His Top." And so there will be more personalities to work with, more girls and, we blushingly admit, more cheese. It stands to reason that television will bring many newcomers with it, and elegance, to coin a phrase, will require a twinkle in the eye and a tilt to the nose of its stars-to-be. And need we mention that the camera does not always peep from the neck up?

Stunts Will Flourish

If we can look into the crystal ball a little further we envision another boom era for stunts. Colorful and costly special events stunts which flourished before the war will receive a new impetus from television. The possibility for cooking up ingenious news-getting programs will be limitless, and will demand close cooperation between the Special Events and Publicity departments. "Giving Eyes" to broadcasting will mean that the publicity man will have to develop the strange sense of the stunt that he now possesses. He can probably learn a lot from his brethren of Hollywood and Broadway. It seems to us that the post-war P.A. will have to be armed with a sound knowledge of the theatre and show business generally.

The greatest boom television will confer on the harassed press agent will be the opportunity to go to town on exploitation and tieups. The radio door which has been pretty firmly shut to radio gimmicks will swing open. Television and fashion will make a natural and newsworthy combination.

The great educational potentialities of television also should provide prestige-building tieups with museums, universities and other important institutions. Therefore, the radio P.A. will have to become more exploitation conscious, and will want to develop new channels of publicity.

Though we have set ourselves up as prophets, we can't say for certain that television will replace the old-fashioned crystal set. But we do know this: a whatever happens, a good press agent will be worth his weight in tinocoques.

LOPEZ, MARY SMALL, PICK & PAT SHOW SET

Vincent Lopez and his orchestra, Mary Small, singer featured in musical "Easy to Be a Fool" and Pick and Pat, comedy team, will be heard on a new program sponsored by the Heilebrunn, Wash., Co. on WFJ, Mutual stations starting Tuesday, Jan. 18, from 8-30 to 3 (EWT).

Wm. H. Weintraub is agency on the account.

Dr. Louis Berg Seeks To Upset Liberal Dismissal

Dr. Louis Berg, New York psychiatrist and radio critic on Thursday (28) in N. Y. Federal Court, has again filed a "dismissal" suit his \$250,000 libel action against Printer's Ink Publishing Co., Inc.

Berg had indicated that an article written by Max Wyllie of the radio department of N. W. Ayer & Son, Inc., entitled "Dusting Off Dr. Berg," appearing in Printer's Ink was false and gave the impression Dr. Berg was dishonest, incompetent and unprofessional.

In dismissing the suit Judge J. J. Bright held that the article's statements are already proven untrue upon any work to which the attention of the public is invited.

Switch 'Romance' Format

Gallop Vice Doris Dalton

Format of "Romance" show over CBS has been changed so that Frank Gallop will do the narration through-out the program, instead of fore and aft, announcement previously handled by Doris Dalton.

Change was effected Tuesday (28) with dramatization of "Jane Grey" with Martin Gabel substituting for Orson Welles and Wendy Barrie in the leads.

Ford Nixes Pop Band For Show So Dorsey's Out

Tommy Dorsey's orchestra was cancelled out of the Ford program scheduled for last Wednesday (29), after Dorsey was told he would be doing a five-times-a-week series for the auto maker, 8-8:45 p.m., on the Blue network, Jan. 10, but a change of heart, it's said, by Henry Ford himself, tossed the whole thing into the discard. Reason given for the cancellation was that Ford had changed his mind and didn't want "pop band."

J. Walter Thompson, agency on the account, is keeping the Ford minute period open and it's tentatively planned to fill it with a show built around Ford products and originating from Detroit. This idea was to have been carried out on additional Ford time the same network, but on Saturday and Sunday.

WELLES SHOW PREEM PUT BACK TILL JAN. 19

Illness of Orson Welles has caused postponement of his Soeony-Vacuum CBS air show preem from Jan. 12 to Jan. 19. After recuperating from a yellow jaundice attack, Welles plans a short Florida vacation before resuming work.

Program, to be broadcast from New York 12:30 a.m., on his Coast at 9:30 p.m., will be heard on 11 Coast stations only. More outlets will become a "valuable tier" as the time situation eases.

Program plans use of six guest stars. Rita Hayworth (Mrs. Welles) is not in the show as reported. Murray of the William Morris agency set up the package.

Ray Vice Passman On CBS Net Operations

Robert R. Ray has succeeded Leroy Passman as assistant to James Seward, CBS director of network operations. He was formerly supervisor of the assignment division. Passman is expected to join OWI's overseas branch.

Commentators and Controversy

By DR. FRANK KINGSLEY

Radio is growing up and, in the process, is having growing pains. One of its current pains is the dispute about handling interpretations of the new news. It is everywhere. Any experienced radio man who expects to provoke either agreement or disagreement, and this means controversy, since it is the business of a commentator to express his opinions, he is in for a considerable controversy.

Can radio afford this kind of talent? The answer is that commentators do not exist because stations are generous, or because sponsors maintain them on altruistic grounds. Public demand makes a commentator a profitable investment. He comes to radio on the same basis as an actor or a singer. There are people who want to hear him. He has a popular audience.

The public is the unseen partner in all radio. It is not just a customer. It is a partner that makes its own demands and sets its own standards. It is a partner whose interest in what he hears is as keen as his own.

The station cannot afford to neglect the wishes of its listeners. Owners of some station may have their own social and political philosophy which they wish to promulgate, but if they turn their station into a mere propaganda center for their own ideas, the public interest will suffer. It is itself and they will suffer the loss of their greatest asset, goodwill.

On the other side, the commentator also depends upon the public. His main asset is his own integrity. He works under the obligation that inherent in his position as a molder of public opinion. His public trusts him, and he will lose his audience, his only excuse for being on the air, the minute his listeners lose confidence in him.

Listener Has Rights

Either the station or any other corporation has the right to buy a mouthpiece for its philosophy, but the listener also has the right to know when he is listening to bought opinions and when to personal and unfettered.

No opinion on current affairs is entirely objective. A commentator begins by selecting from among a hundred items of news the one or two on which he wishes to express an opinion. He selects that as an exercise of opinion, while he has no concept of the technical side of radio. This fundamental situation is not changed if he is so official of a company selects for him; it simply means that the predilections of one man are being substituted for those of another. The listener is still interested in the news, and he is still a free man. The personal element is there, whoever the selector may be.

Listeners are not robots. They are intelligent and interpret them according to his own interest, experience, temperament, belief, and vocabulary. He is neither an automaton having no personal bias, nor a God endowed with omniscience. He is a human being with his own ideas and complexities that his heredity, environment and experience have bred in him. One again, this is not changed because a company officer directs the writer, for this is merely modifying one man's views to match another's.

News is not something an active mind can take or leave. We are social beings and news is a part of our life. We cannot avoid it. We cannot more having a point of view on it than he can jump out of his own skin. If we try to imagine an individual of such severe impartiality that he has no personal point of view, he shall have to imagine one so cold as to be intellectually rigid. This commentator would be so involved that would have little appeal to any audience, and would be unintelligible to the vast majority.

Bias Asserts Itself

This does not mean that a commentator should not try to be fair. He should. But even though he does his best to set forth two sides of an argument fairly, his own bias is bound to reveal itself. The psychological factors involved in thought and expression are sure to affect his manner and style. He will express his own point of view more smoothly than that of his opponents. Any man who feels deeply about what he is saying will give an extra percentage to the phrasing of what he believes. His arrangement of contrasting arguments will fall into a pattern that will give the listener the impression that the commentator is cold and which side has his support. He is not an actor. He is a man of opinion. He should avoid being dogmatic or a crusader, but, being a thinking being, he cannot avoid having a political philosophy, and this is what color what he says and how he says it.

This is precisely what makes him attractive to his listeners. They get their excitement out of other viewpoints, and they get their excitement out of him. The drama of a commentator's program is the play of the mind of the speaker on that of the listener. There may possibly be a few people so highly intellectual that they want the delicate balance of "on the one hand" and "on the other hand" as a steady diet, but they are few indeed. Most people do not think about social and political questions at the strictly cerebral level. They think with their viscera. They care about ideas and get emotional about them. They get their kick out of enthusiastically applying, or equally enthusiastically criticizing the commentator. The kind of point of view of the commentator is not a good program. People want one that strikes fire.

Freedom of Speech

This is partly why the audience demands freedom of speech. If one station announces that it will control its commentators, listeners will tune out and go where they are sure of getting unfettered opinions. The final standard is not whether a commentator says what the owners of a station think should be heard, but whether he strikes home to the public mind what the public wants to hear what he has to say.

Audience reaction, it is true, is a temptation to a commentator to be personal and to go to town on exploitation and tieups. He is aware that radio is still show business, and he feels the urge to put on the good show. He knows that he can get a personal following by taking some extreme position and expressing his own ideas. He knows that the audience ends by playing to a gallery and not keeping faith with his own integrity, and that means that he loses the first fundamental qualification for his kind of work.

The whole issue comes down to the character and qualifications of the commentator. The only good policy for a station is to select a man in whom it has confidence, and then to let him do his job. It is the kind of man who can be controlled, he is too weak for the work he has to do. If he has something to say the station does itself honor, and the public service, by letting him say it.

Madriguera, Williams To Wax For Overstern

Cosette Williams and Enrie Madriguera have been signed by El Overstern for his 11th ball game. Williams will be recorded possibly next week with his big hand and small contribution, and Madriguera's gift is down to turn out a group of songs and an album of Latin melodies.

Both of these commitments are single date affairs. Overstern has signed and announced that he will continue to air his present commentary, since has been term deals.

'Rosey' Rowsell To Air for OPA in Pitt.

A. K. Rowsell, local radio commentator, has been signed for a series of play-by-play announcements of Pittsburgh Pirates baseball games, which will be broadcast on the OPA here as an associate information executive.

Rowsell will have taken a civil service test for the newly-created position, will handle all of the local OPA's radio broadcasts, and will continue to air his present commentary, since has been term deals.

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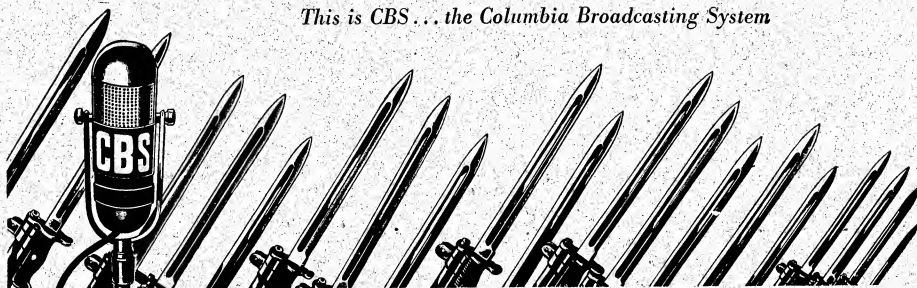
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As the Celanese Hour,
"Great Moments in Music" opens
its third year on the air, we of the
cast wish to extend to our many
friends our sincere good wishes
for the coming year.

Joan Langford *Joan Leerce*
Robert Weede *Ken Hagan*
Larry Smith *Roger A. Lyons*

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Local papers? Local cities? Well, "local" in the sense that 104 of these daily papers (read by 2,953,000 people!) are in WOR's Guaranteed Area. And that area stretches powerfully into 7 great states containing 16 war-wealthy cities of more than 100,000 people each.

The other 87 papers? Three of them are in Canada, and they're read daily by 307,717 people in Montreal, Halifax and St. John. Others are in New Hampshire, West Virginia, Maryland, Vermont, Western Pennsylvania, Massachusetts, and five other eastern states.

As editors are not philanthropists, but print only what their readers want, this, we think, indicates rather strongly that at least 10,624,966 people who read 191 daily newspapers have a profitable curiosity to know what's on that powerful station...

WOR

at 1440 Broadway, in New York

BOB KERR Presents—

CBS SINGING STAR

JOAN BROOKS

11:15 P.M. Monday Thru Friday

SENSATIONAL SEPIAN SINGERS

DEEP RIVER BOYS

Featured on the Kate Smith Hour

RADIO'S FOREMOST RHYTHM GROUP

HI LO JACK AND THE DAME

Singing Stars of the Fred Allen Show

UNCLE SAM'S FAVORITE DAUGHTERS

VI and VILMA VERNOR

The Singing Victory Twins

BOB KERR • RKO BLDG • NEW YORK

GREETINGS
from the boys and girls of
N.W. AYER & SON'S RADIO DEPT.
30 ROCKEFELLER PLAZA, N.Y.C.

Barbara Herodette
Wally Magill
Al Amundson
Jack Packer
Les Mailey
Jim Hanna
Herb Sanford
Rita Jany
Robert Coleman
Bob Corwin
Tommy F. Hawkins
Jay M. Chisum
Max Wyler
Gerald H. Hays
Sheffield Farms
Wendell
Electric Companies
Goodyear Tire & Rubber Co.
Atlantic Refining Company

"THE BOEING HOUR"
Clicquot Club
"GUESS WHO?"
"THE TELEPHONE HOUR" (Bell System)
"HOME HARMONIES" (Dr. Hess & Clark)
"REPORT TO THE NATION" (Electric Companies)
"HOOK 'N LADDER FOLLIES" (Goodyear Tire & Rubber Co.)
"IN TIME TO COME" (United Air Lines)
BASEBALL & FOOT BALL GAME
BROADCASTS (Atlantic Refining Company)

Season's Greetings

FROM



DANNY O'NEIL

WBBM—CHICAGO

COLUMBIA BROADCASTING SYSTEM

greetings

fred allen

texaco star theatre



wabc—sundays

9:30 p.m. ewt

management
walter batfchelor

ALADDIN HAD A LAMP!

*but you can use the facilities of
powerful radio station KXOK...*

operating on 5000 watts 20 hours daily* to reach the rich, responsive Mid-Mississippi Valley area. Over KXOK you can get your message ACROSS. The Greater St. Louis area alone (hub of the rich Mid-Mississippi Valley area) has an estimated population of 1,504,407—an increase of 100,000 since 1940. During the same period, its retail sales have increased some \$100,000,000 annually. Total retail sales now exceed \$675,000,000 annually.

On the beam with KXOK... you can tell your message and sell your product to folks who have both the need and the money.

Now is the time to add KXOK to your sales staff in this prosperous area. Write, wire or phone for the many advantages KXOK offers.

***Sundays 19 hrs.**

KXOK

SAINT LOUIS, MISSOURI

630 KILOCYCLES • 5000 WATTS—FULL TIME • BASIC BLUE NETWORK

Owned and Operated by the St. Louis Star-Times

Affiliated with KFRU, Columbia, Missouri • Represented by John Blair & Company

Still Ridin' the High Ranges

BOB NOLAN

AND

THE SONS OF THE PIONEERS



Business Management
SAM ALLEN
6331 Hollywood Blvd.,
Hollywood, Calif.

Agency
MONTER-GRAY, INC.
8736 Sunset Blvd.,
Hollywood, Calif.

THANKS FOR A BUSY YEAR—

ON THE AIR
Three Times Weekly
to 165 Stations for
"Dr. Pepper"
Twice Weekly To
Armed Forces on
World-Wide Short
Wave Broadcast.

ON THE STAGE
182 Personal
Appearances To
Military Personnel.
Featured Second
Successive Year at
Madison Square Garden
World Championship
Rodeo.

ON THE SCREEN
Featured in
Eight Republic
Productions with
Roy Rogers.

GREETINGS FROM

JACK BENNY

Also from my cast

Mary Livingstone

Dennis Day

Rochester

Phil Harris

Don Wilson

And from my writers

Sam Perrin

Milt Josefsberg

George Balzer

John Tackaberry

MCCANN-ERICKSON, INC.

ADVERTISING

Announces the addition to its HOLLYWOOD office of

RUSS JOHNSTON

Formerly West Coast and Hollywood Program Director of CBS



COMPLETE RADIO SERVICE • New York • Cleveland • Chicago • San Francisco
Detroit • Minneapolis • Los Angeles • Hollywood • Portland • Toronto • Montreal
London • Buenos Aires • Rio de Janeiro • São Paulo • San Juan, P. R.

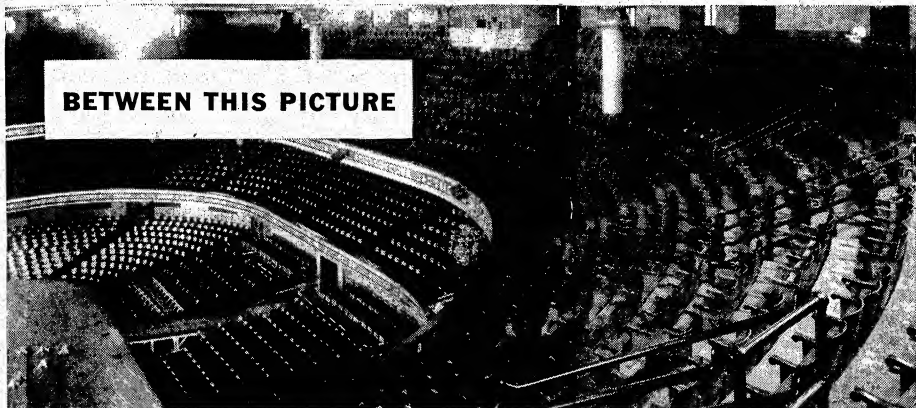
**10th YEAR
ON THE AIR**

Major Bowes Amateurs

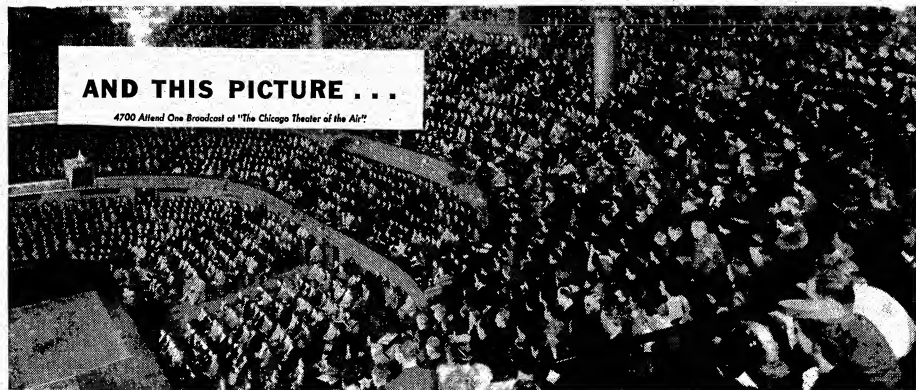


**ON THE AIR EVERY THURSDAY NIGHT ON CBS AT 9 EWT
FOR PLYMOUTH, DODGE, DESOTO AND CHRYSLER**

THE DIFFERENCE



BETWEEN THIS PICTURE



AND THIS PICTURE . . .

4700 Attend One Broadcast of "The Chicago Theater of the Air"

IS WGN SHOWMANSHIP

EASTERN SALES OFFICE:
220 E. 42nd Street, New York 17, N. Y.
PAUL H. RAYMER CO.
Los Angeles 14, Cal.; San Francisco, Cal.

A Clear Channel Station
CHICAGO
50,000 WATTS



ILLINOIS
720 KILOCYCLES



MUTUAL

BROADCASTING SYSTEM

"What is the secret of Mary Margaret McBride?"

"The wisecracks of Radio Row have been trying to find the answer for years. . . Sponsors fight for her services. Her fans are as frantic as those of Sinatra. But come to think of it, this is the secret: At all times because of her keen mind and broad sympathies she manages to be interesting."

"Mary Margaret is a 'real' person, alive, warm-hearted, sincere and generous. And instinctively, her millions of listeners know it."

BEN GROSS,
Radio Editor of "The Daily News".

"Your Thanksgiving Day program was the best program of any program I have ever heard."

"I do hope you took a record so that the Pulitzer Committee can hear it when they think about prizes."

JOHN CECIL HOLM,
Playwright.

"You are a radio genius."

JOHN GOLDEN,
Producer.



MARY MARGARET McBRIDE

With the Very Best for 1944



Raymond Paige

SEASON'S GREETINGS

to you...and to
all our boys in
uniform all over
the world...

EDDIE CANTOR

Season's Greetings

Thomas L. Thomas

AVAILABLE FOR PERSONAL APPEARANCES

Headline talent from one of the nation's most RESULT-ful Radio Stations
... Stars of the WLS NATIONAL BARN DANCE ... Such big names as Mac &
Bob — Ramblin' Red Foley — Prairie Ramblers — Pat Buttram — and
scores of others ... Proved at the Box Office with hundreds of personal
appearances every year at theaters, fairs and local celebrations ...
Single acts or whole units ... For dates — anywhere — wire or
write WLS Artists Bureau, Chicago.



Artists Bureau
1230 WASHINGTON BOULEVARD
CHICAGO

How America is using one of its greatest war weapons



When war struck, the United States had one asset unmatched by any of our enemies or our allies.

This asset was the enormous number of our people who listened to the radio as regularly as they ate their dinner and supper . . . and who could be reached with vital war messages every day of the year.

This audience consisted of about 100 million citizens whom the Government could count on to turn to their radios—*not just hope* that they would.

Today, for example, the Government knows that from 25 to 30 million people will listen to Fibber McGee & Molly . . . 23 to 25 million to the Lux Radio Theater . . . 23 to 27 million to Jack Benny . . . and so on down the list.

This audience was built over the course of years by American business. It could not be duplicated quickly, no matter how much money was spent.

Business did this

In generous measure, business has turned over this powerful weapon to the Government, to be used to spread messages necessary to the successful prosecution of the war.

Every one of the big network shows and a great majority of the local station programs are devoting part of their time to some vital Government message. More than \$90,000,000 worth of time and talent was donated to the Government in 1942. At present, approximately \$8,000,000 worth of such time and talent is being donated each month.

In large part these radio programs are produced and the war messages in them are written by the advertising agencies of the country. And the number of these separately written and conceived messages runs into many thousands.

For instance, in 1942 some 600,000 individual programs carried war messages, and many of these programs carried more than one per broadcast. In addition to these, the stations themselves broadcast more than 5½ million war announcements which appeared between programs rather than as part of them.

In terms of actual broadcast time, the figures are almost incredible. In June of this year, the latest month on which data is available, American radio stations broadcast war messages—ranging from 18-second spot announcements to 90-minute live broadcasts—that totalled up to more than 18,000 hours, more than 750 days, of listening time.

Now these millions of messages—which inform Americans of things they can and should do—are not the only way in which radio has helped us fight a better war.

Like the American newspapers and magazines, radio has made America aware of the seriousness of our struggle in other powerful ways.

Using news from all over the world supplied by the great American newspaper services as well as by its own news gatherers, radio has given this country hour-by-hour coverage of the war.

Each week the 911 American radio stations now on the air broadcast an average of 18 hours and 26 minutes of news. The four major networks, alone, have 97 newscasters, devote approximately 87 hours per week to news and comment on the news.

Like the newspapers and the magazines, radio has brought home to us our enormous task through stories told by our front-line fighting men. It has helped expose enemy propaganda: It has related the achievements, and problems, of American production. It has enabled 100 million Americans to gain inspiration and knowledge by listening directly to the leaders of our country and our Allies.

Uncle Sam did this

Radio's contribution to the war has not been a one-sided affair with the radio industry doing all the giving and Uncle Sam all the receiving.

Working with the War Advertising Council and the men and women in the radio business, the Government developed the Network Allocation Plan and five other radio services, under which war messages are weighed, and given the emphasis they should have at the time they should have it.

The Government also set up, first under the OFF and then later under the OWI, its own radio production group. To this group came many of the ablest radio men in the business.

Aided in many instances by their old friends in the advertising agencies, the radio stations, and the radio networks . . . in other instances working completely on their own . . . these men have done a great job, both on the home front and overseas.

Here at home they have created and produced a number of top-flight programs. One of these was "You Can't Do Business With Hitler," carried at its peak by 703 stations. Another is "The Treasury Star Parade," currently heard over some 900 stations each week.

The overseas job is very complex. Here in the words of Elmer Davis, "we have four audiences—the enemy, our Allies in both the free and occupied nations, neutral countries, and the Axis—can armed forces."

The soldiers and sailors want, and get, news from home, music and shows they'd be listening to if they were back here in the states. The news programs are amazingly complete.

The other three audiences—the Allied countries, the neutral countries, and the enemy—are told the story of what America is doing and getting ready to do. They are told the story of American production and that we are going to win.

The program that carries this information to the world is called *The Voice of America*. It is broad-

cast 24 hours a day, seven days a week. It is carried in 26 languages, over 30 short-wave transmitters. It is also carried over medium and long-wave stations in England, Africa, and Sicily.

How great an audience is reached we do not know. But we do know that so many people are reached that enemy governments have warned their subjects not to listen to these broadcasts.

Numerous other overseas programs are being broadcast. These programs report, from many angles, on the American scene. One gives profiles of American leaders. Another replies to questions asked by the English man in the street about America. Another tells the story of the American states. A weekly radio report from Minnesota goes to Sweden.

Some of these programs are live broadcasts; others are shipped abroad for broadcast on records. Since October, 1942, the OWI has sent records abroad in Afrikaans, Arabic, English, Flemish, French, Icelandic, Italian, Persian, Portuguese, Spanish, Swedish, and Turkish.

Our radio ambassadors

Since these programs are our "radio ambassadors" to so many people, the Government has taken great pains to see that they are prepared according to the best standards of American radio.

This means the highest radio standards in the world. As any American who has lived abroad will tell you, American radio programs are more intelligent, more entertaining, more skillfully presented than those of any other nation.

The big reason for this is that in America radio is a competitive, business enterprise—in other countries, government supported.

In America, because a program has to get listeners if it is to sell goods, great ingenuity has been exercised to improve programs. Abroad, since radio doesn't have to pay off, such ingenuity has been less evident.

In England, France, Africa, the Near East, the Far East, Australia, and nearly every other allied or neutral land, American radio programs are eagerly awaited.

These programs have been one of the finest friends America has in these countries—helping us to become better liked and better understood by the rest of the world.

As time goes by and peace comes, radio can well increase this neighborliness that more and more people are feeling toward us.

But if radio is to accomplish this, the men who prepare the programs must realize that along with the freedom to talk to the people of other nations comes a grave responsibility . . . the responsibility for being an unofficial ambassador to the rest of the world, representing democracy as democracy deserves to be represented.

If this is done, radio will be a great help in knitting together a democratic fraternity of nations . . . in making sure that the "One World" of the future is an understanding world and a free one.

YOUNG & RUBICAM, INC. Advertising

New York • Chicago • Detroit • San Francisco • Hollywood • Montreal • Toronto

Radio's Outlook

Continued from page 107

tions, the ensuing multiplication of transmitters will stimulate competition in listening audiences and generally provide a more diversified and better-quality program structure. Furthermore, the postwar will see more complete radio coverage throughout the country inasmuch as FM will make possible construction of stations in the smaller-sized communities which, because of the scarcity of standard broadcast channels, do not now have transmitters. Other important uses have been found for FM as the 'audio' part of television, in fleetline broadcasting, police and emergency radio, marine, aviation services and point-to-point communications.

Facsimile, which presages the radio's delivering the morning news complete with pictures at breakfast tables all over the nation, is still in the experimental 'unknown quantity.' Its usefulness has been demonstrated to business, in advertising and to press services. But whether it will ever be produced reasonably enough to win widespread acceptance as a sort of home printing press of up-to-the-minute spot news and pictures is still subject to controversy.

No Place for 'Shoestringers'

The real revolution in radio programming, itself, however, will come with television. To compete with sound radio and the films, sight broadcasting will have to provide a superior and unique program service. Heavy initial and program costs will bar the door to 'shoestring' operators. And on the demand side, the canny American consumer, with a wealth of other entertainment media at hand during his leisure hours, will have to be convinced he's getting his

money's worth before investing two or three hundred dollars in a telecast receiver.

Since the eye is more demanding than the ear, it's my hunch that the cheaper sort of program, the inferior soap opera, and the 'silly commercial' will have to give way to more substantial fare if presented visually.

Television is entering radio at a time when programs generally are tending toward higher levels of performance. FM and television will both hasten the day of radio's maturity insofar as programming is concerned. Television is also coming at a time when the motion picture is unrivaled in the field of visual entertainment. To compete with this sophisticated medium—whose gauche mimics and technical inadequacies of 25 years ago are still a ludicrous memory today—television cannot afford anything short of a thoroughly professional performance.

In its early stages, at least, it is probable television will lean heavily on Hollywood for program material. Story-wise, sight broadcasting is capable of 'packing a terrific emotional wallop.' Conversely, through 'theatre' television, the motion picture may make use of the new medium to diversify its own programs. Much pioneer work in television programming has been done by movie companies and it is significant that one of the five currently operating commercial stations is movie-owned.

According to pre-war surveys, sight broadcasts of news and sporting events were most popular with telecasters. Presumably magazine techniques witness the fact that one news picture is worth a thousand words. As a news purveyor, television should not only transcend that of aural radio or the movie in that spectators, in the intimate background of their own homes, may participate visually in world news while it is actually occurring.

The sports world is also a natural for sight broadcasting. Thousands in the comfort of their living rooms can share

with actual spectators the suspense of seeing a football game, a race, or a boxing match while the outcome is still in doubt. This fact alone would favor television over the post-mortem film sports-short. At the same time, television, like 'a movie,' will give its audiences close-up shots and better views of contests over and above those seen by actual spectators.

Other pre-war polls showed that dramatic presentations were second only to news programs in popularity. With due regard to copyright restrictions and the onerous costs of programming 'live' plays, television can bring the world's drama into radio homes of the future. High caliber drama, produced by first-rate artists, could materially raise the dramatic tastes of radio's audiences everywhere.

Much as the better quality programs today make real entertainment out of educational material, visual broadcasts will do an even more effective job of making learning pleasurable. London television audiences, for example, were strongly impressed with 'audience participation' shows—amateur shows, forum and Town Hall discussions, spelling bees, etc. And these programs will have the added virtue to broadcasters of being relatively inexpensive to produce. In addition, museums, art galleries, the dance, travel shorts, operas, language, and other types of formal instruction all lend themselves to television, and brought daily into thousands of homes, could go a long way toward raising the cultural level of radio audiences the world over.

There can be no question that television's political and social implications are tremendous. For example, whereas a speaker's voice and what he said were once all-important in radio arbitration, with sight transmission, personal appearance and personal persuasiveness assume importance. Showmanship may become a real part of political radio speaking technique. Because of television's persuasiveness it can do even more than aural broadcasting has in the way of stimulating interest in political and public questions and creating an intelligent and informed citizenry.

BBC Gets Salary Ultimatum From British Symps

London, Dec. 25

Echoes of a pre-war dispute between the BBC and dance bands resounded through Broadcasting House this week when four of Britain's leading symphony orchestras threatened to go off the air unless they got more money. They are the London Philharmonic, London Symphony, Liverpool Philharmonic and the Scottish orchestra. Their threat to quit broadcasting follows the action of the Halle Orchestra eight months ago when it downed fiducial because the BBC refused to raise the fee per concert from \$600 to \$750.

Musicians in these orchestras get from \$50 to \$70 a week. As each combination numbers between 70 and 80 performers the BBC's present payment of \$500 per broadcast permits their having as their bit of the take a mere \$5. The balance, according to the orchestra leaders, does not cover their out-of-pocket expenses. As for the instrumentalists, pointing to the time involved in rehearsals, three bucks is held to be an insult. In the face of the threatened strike the BBC is maintaining its customary silence.

20th-Fox Mulls ½ Hr.

Air Show to Trailize Pix; CBS Time Sought

20th-Fox toppers are seriously considering sponsorship of a half-hour radio program to exploit future releases. Idea, strictly in the talking stage at present, is presentation in digest form of scenes from large-budget films, but just enough to whet appetites of listeners.

Show, using stars of each picture, would originate on Coast. Company has approached CBS for time availability.

Johnson Vice Beatty On War Food Programs

Washington, Jan. 1. J. Sidney Johnson was named advertising director of the War Food Administration's educational programs last week, succeeding Vernon D. Beatty who returns to his job as advertising manager for Swift and Co. Johnson, already at work with the War Advertising Council, has been merchandising manager for National Biscuit Co. He was active with WFA all last year in connection with the food program. His program scheduled for this year has been called 'Food Fights for Freedom' and involves production phases.

WCAU Job Switch

Philadelphia, Jan. 1. Emma Mae Roberts resigned last week as sales promoter at WCAU. She is succeeded by Leo A. Steele, former head of the Steele and Copeland Adv. agency, Pittsburgh.



The Blue Booms

TO EVERYBODY ON

You say that 21 guns is the tops in artillery salutes?

Sure, we know that, but even the top salute is not big enough to express the way we feel about everybody on the program end of radio.

So, with our usual exuberance, we are topping the top with a 26-gun salute. Here goes—

A—To all Announcers, Actors, Actresses, Advertisers and Agencies on all four national networks and independent stations

B—To all Ballad singers and all the Boys and Babes on the "Breakfast" programs

C—To all Comedians and Comedienesses and Commentators and Composers

D—To all Directors and Daytime Drama heroes

E—To all Editors of Radio Columns and all Executives in Program Departments throughout the land. Engineers too

F—To all Flute players (Gee, if only "Flat Foot Floogie with a Floy-Floy" were still in vogue!)

G—To all Gag writers and all Guest stars appearing in all programs

H—To all Hep-cat musicians and singers

I—To all Independent program producers

J—To all Jazz musicians (sweet and hot) and all Juvenile lead players

K—To all Kids in "Kid Shows" and to the Kibitzers and the Korn Koblbers and all others who spell it with a "K"

L—To all Leading men and Leading ladies in the serious dramas

M—To all Masters and Mistresses of Ceremony

N—To all Narrators and all the Names of the Name Bands

6-DAY SHOWCASE ON CBS

3 Esky Execs In Switch to Grant Agency. N. Y. Office

With the expected acquisition of several new accounts, the Grant agency is expanding its New York office. Among the new executives being brought in are P. Wesley Conus, who resigned as marketing vice-president of the Esy agency to become a vice-president and one of the top New York executives of Grant.

Harry Holcomb, of the Esy radio staff, is moving to the Grant firm

Jan. 15 as radio director, while Thomas H. Lynch, Esy time buyer, will be media buyer in the Grant office in New York. Several other officials, some from the home office in Chicago, are also being brought into the New York office. John C. Morrow, executive vice-president of the New York office of Grant, resigned several weeks ago.

One of the accounts expected to be added to the Grant list is Peen-a-Mint (White Laboratories), which is leaving the Esy agency. The account's radio series, "Double or Nothing," heard Friday nights on WABO-CBS, will remain unchanged at least through the current cycle, ending in March. Identity of the prospective other new Grant accounts isn't known.

Will C. Grant, agency president, is due in New York this week, after a New Year's visit to Texas. Full de-

Shuebruck, Ex-Fly Aide, Fills David Counsel Post

Washington, Jan. 1. Peter Shuebruck, formerly assistant to FCC chairman James L. Fly, has been tapped to the post of assistant to the general counsel of FCC. He fills the vacancy left when Assistant General Counsel Nathan David left the Commission to enlist in the Navy.

Harry M. Plotkin, of the FCC legal staff, has been promoted to assistant general counsel in charge of administration and litigation.

Details of the agency changes may be revealed on his arrival.

Replacements for the three departing executives had not been selected when "Variety" went to press, but will be announced shortly.

L. P. YANDELL RESIGNS AS BLUE VICE-PREXY

Lansford P. Yandell has resigned as Blue vice-president and treasurer to manage Tanning Products Export Co., an Argentinian firm supplying tanning extracts to leather processors. Resignation became effective Jan. 1.

Prior to affiliation with the Blue, Yandell served on the boards of RKO and Pathe News.

Finger's Added Scripting

Len Finger, Blue staff writer, doing "Met Auditions" and "Dumpling" has also been assigned to scripting job on net's "Swing Shift Frolics" and "Where Do We Stand."

Johnny Olsen is now emceeing the "Frolics" show instead of Ted Malone.

TEST PROGRAMS IN 1-HR. SPOT

An unusual innovation in programming has been taking place on CBS, which in recent months has been utilizing the 11:30 p.m.-12:30 a.m. hour Mondays through Saturdays to experiment with feature test programs conceived, produced and directed by Columbia's program department in N. Y. and by affiliates in other cities.

Designed for the two-fold purpose of providing a CBS station to keep its horses warmed up so that it can draw replacements whenever necessary, and also providing it with an opportunity to iron out production wrinkles, the period has proven so successful as a showcase that the network is planning to expand the series. Several programs were developed and later moved to better time periods, as in the case of the "Reminiscence" series, which, though usually heard in the 11:30-midnight spot on Mondays, is now filling out the 10-10:30 p.m. slot on Tuesdays. Similarly, the Colonel Stoopnagle 11:30-midnight Tuesday night show and the Raymond Scott program, heard Thursday nights at the same hour, have from time to time been moved into better time periods.

Most recent addition to the series has been the Judith Evelyn-Mrs. Miniver Friday night 11:30-midnight program, with reports that already the show is being eyed for possible sponsorship, 1 an earlier hour. Other programs in the series include "Invitation to a Beheading," heard Wednesday nights (11:30-midnight), and "Flashgun Casey," the newspaper detective serial.

The program represents a departure from the customary network procedure of picking up dance bands from hotels and night clubs at that hour, with an audience survey just completed by CBS execs disclosing that the web-produced shows have been attracting as high as 60% of the nation's late-hour audiences. On the basis of CBS' attracting 25% as its proportionate share of the four network-listening audience, each of the shows far exceed that margin, the survey reveals.

Monarch Food's WGY Comm'l Sponsorship Of Go-To-Church Plugs

Schenectady, Jan. 1.

The Saturday announcements on WGY for Monarch Foods (Reed, Murdock Company, of Chicago) have an unusual slant, emphasizing fact that freedom to worship is one pleasure is among the most priceless privileges of Americans and urging listeners to attend church of your choice tomorrow.

It's believed to be a precedent for consistent radio support by a commercial sponsor of a go-to-church movement. At least it's the first time in WGY's history.

Audition-Ted Steele For Satevepost Show

Ted Steele and a band of 26 auditioned Thursday (30) for a radio program, planned for Saturday Evening Post sponsorship. Sponsors reportedly pleased, with results, but no definite commitment has come through yet.

Aveyard and McFarland is agency.

'Date With Judy' Takes 'Treasure Chest' Spot

"A Date With Judy" has been set as replacement for "Treasure Chest" starting Jan. 18 (8:30-9 p.m.). Latter show switches from NBC to Blue on Jan. 24 in the 7-7:30 p.m. spot for Hires Root Beer.

Lewis-Howe Co. (Times) remains as sponsor for the new program with Roche, Williams and Cushman, Chicago, the agency to be before. "Date With Judy" was heard during the past summer as fill-in for the Eddie Cantor program.

Out a 26-Gun Salute

THE PROGRAM END OF RADIO

O—To all Organ players and all "Off-stage" voices. Also the OWI

P—To all Production men and Assistant Production men

Q—To all Quiz shows and all Quiz masters and all Quiz Kids and Quartets and Quintets (and all people in a Quandary)

R—To all Radio dramatists and Radio Review writers

S—To all Sponsors, Symphony Orchestras, Sound Effects Men and Sports Commentators

T—To all Trombone players

U—To U and U and U and U—all of U (also to the Unions)

V—To all Vocalists and all "Voice 1—Voice 2" players

W—To all Writers of program presentations

who help salesmen sell programs that entertain the listeners

X—To all Xylophone players

Y—To all Yodelers

Z—To all Zither players (we are not sure that there are Zither players on the air—but we don't want to miss anybody)

To all You People on the Program Side of Radio, we of The Blue Network want to pay this sincere tribute. Yours are the hearts and the hands—the work and the voices—the devotion and the integrity—which go to make all the programs on all the networks and stations—the programs which are doing so much to entertain and instruct America—and which have contributed so much to what America is and to the fight to keep America that way.

We salute you.

The Blue Network

JOAN EDWARDS

**CURRENTLY Appearing
On 'Your Hit Parade' Via
CBS Every Saturday—9 P. M.**

★
**Guest Starring
FITCH BAND WAGON**
January 16th
7:30 P.M. EWT
National Broadcasting Co.

★
**CBS Television
Girl of the Future**

★
**Heard on Liberty and Victor Records
Transcriptions for Uncle Sam**

★
**Personal Direction
JACK BERTELL**



MCA ARTISTS, LTD.

affiliated by
MUSIC CORPORATION OF AMERICA

745 FIFTH AVENUE NEW YORK CITY

LONDON • NEW YORK • SAN FRANCISCO • LOS ANGELES • BOSTON • CLEVELAND • CHICAGO

CIAA's Culture Pitch Via Radio

Latin American countries are finding, through the Coordinator of Inter-American Affairs' radio programs, that the United States is fast becoming the seat of world culture and the CIAA is not backward in expressing its delight over the newly-discovered trend of public opinion registered down there.

Official spokesmen for the government agency, said back from South America, said that the old bugaboo about Europe as the center of art, music, literature, etc., is rapidly being dissipated through the medium of shortwave broadcasts, transcriptions and local productions in Latin American countries.

Much of this rather recent development was revealed at a meeting in Lima, Peru, held recently among field representatives of the CIAA, John Ogilvie, head of the agency's radio section; Wilfred Roberts, N. Y. radio chief; Kay Bailly, survey, advertising and promotion head, and John Bege, State Dept.

Formulating a well-knit overall program, the group agreed that the prime job was "not to lose sight of the war" but at the same time bring to the Latin Americans a high type of educational and cultural series.

To Get Symphony, Opera. Toward this end, arrangements have been made to transcribe the entire NBC Symphony series and also the Metropolitan Opera series for shipment below the border. Also in the offing is a vast educational program embodying participation by universities in the U. S.

Before this country's participation in the war, the task confronting the CIAA was primarily to carry out President Roosevelt's program of the "good neighbor" policy, but the war brought the new angle of combating Germany's vast propaganda machine by instilling confidence in the ultimate victory of the Allies to the Latin American countries.

Evidence that this latter phase of the job has been completed is the emphasis which CIAA is placing on the cultural campaign, aimed at greater cooperation in the post-war era than has ever been achieved before.

Turner Takes Seat As IRE Prexy This Month

Hubert M. Turner, associate professor of electrical engineering at Yale and recently elected prexy of the Institute of Radio Engineers for 1944, will be installed in office at the opening session of IRE's winter technical meeting, Jan. 25, at the Hotel Commodore. N. Y. Turner succeeds Dr. Lynde P. Wheeler of FCC. The newly-elected president, 32nd in the organization's history, served as technical instructor to the Army Signal Corps during World War I.

JACK MILLER

Musical Director

•
THE KATE SMITH HOUR
CBS

•
THE ALDRICH FAMILY
NBC

•
MOLLE MYSTERY THEATRE
NBC

Thanks for Everything
Christmas Greetings



Lew Davies

AND THE

**MUSICAL
STEELMAKERS**
AND ALL THE CAST OF

"It's Wheeling Steel"
ON THE BLUE

5th Year of Broadcasting



JUDGED...and FOUND *Wanted!*

Since our first Planalyzed Promotion reports found their way to agencies' and advertisers' desks more than three years ago, these red folders have become familiar evidence of KSTP's outstanding merchandising cooperation.

For us, familiar evidence that Planalyzed Promotion has been "judged . . . and found wanted" is contained in hundreds of commendatory letters we have received from KSTP's clientele of leading agencies and advertisers.

Planalyzed Promotion is KSTP's own, thorough-going method of merchandising and promoting your KSTP radio campaign. First

comes the *analysis* of your particular sales problem in the KSTP Market. Then—and only then—comes the promotion plan. Thus, KSTP's exclusive Planalyzed Promotion—a distinctive, no-cost "plus" which presents one more reason for the effective and economical selling job KSTP does in the rich Twin Cities Market.

50,000 Watts - Clear Channel
EXCLUSIVE NBC AFFILIATE
FOR THE TWIN CITIES



Represented Nationally by Edward Petry & Co.

KOIN

CBS Affiliate in
PORTLAND, OREGON

1st in *prestige*

This station not only accepts the responsibility of public service—it seeks community problems and devotes its facilities to assisting in their solution. Currently running in this magazine is a series of full pages telling in detail of activities that contribute to its leadership. Special wartime programs, full coverage of public events, educational and agricultural service, continuous public relations work... keep KOIN on top in the public mind at all times.

1st in *audience*

KOIN augments its superb schedule of CBS programs with top-rank attractions of its own, created by the largest and best program staff in the Pacific Northwest. Its local 10 p.m. newscast, "Five Star Final," with Jim Wyatt, has by far the largest audience of any news broadcast (local or network) in the area. It's No. 1 position in public preference is continually attested by survey figures.

1st for *advertisers*

Audience plus prestige make any station attractive to time buyers. To these KOIN adds policies of operation that exclude medical, dental, alcoholic beverage and other types of advertising not considered in the best interests of its listeners... and special merchandising and publicity service that includes a daily newspaper column and a ten-year-old monthly publication for retailers.

... and what a market!

The Portland market has always been reliable and productive with high per capita spending power backed by tremendous lumber and agricultural incomes. Today phenomenal population and spending conditions due to Kaiser's shipbuilding and other war industries make it a real bonanza for advertisers. For tomorrow—post-war planning is already active to keep it high on time-buyers' market lists.

KOIN

PORTLAND, OREGON

FREE & PETERS, INC., National Representatives

Steve Ellis Points To Survey Re Kate Smith's Disc Airing Squawks

New York, Jan. 1.

Editor, "Variety":
With reference to recent objections aired by Kate Smith against use of the telephone system for balloting in recorded "battle" programs and speaking only for such programs as staged on WOR's "Moonlight Saving Time" I would like to call attention to a few pertinent facts.

The first consideration as far as the originators of the show were concerned, was that the entertainment was projected to appeal to the so-called "graveyard shift" workers in war plants nearby on a "musie while they work" basis. To arouse interest "Moonlight Saving Time" builders hit upon the popularity contest idea.

Last August before launching the program WOR officials conferred with the telephone company and received information that only about 5% of all phone calls (local and long distance) were put through between the hours of 2 and 5:45 in the morning. This was construed to mean that "Moonlight Saving Time" contest balloting by phone would not constitute a hardship on the telephone system by congesting busy circuits. It was further explained by telephone officials that most of the calls would be handled on the automatic dial system, which would not clog switchboards or overload operators.

In addition, since the programs were slanted to catch the war worker audience, WOR also checked with personnel managers at New York area plants of Wright aircraft, Bendix, Brewster, Todd shipyards and other concerns to decide on the best time spot for the "battles." These war production officials advised that the 2:30-3:30 a. m. period was best suited for such programs and some plants cooperated to the extent of piping portions of the show into cafeterias and restrooms.

During the 16 weeks of recorded competition the station has received over 20,000 phone calls attesting to the popularity of the contest idea and many of those phoning have urged that the "battles" be continued. However, in spite of the facts as stated above, WOR stands ready to discontinue the phone balloting system if it can be definitely determined that, as Miss Smith charges, the calls actually do constitute an unpatriotic gesture by overburdening the heavily loaded telephone system in the New York area. *Steve Ellis.*

Par's 63 Net Plugs Peak on Radio Breaks

A check by Robert M. Gillham, publicity-advertising director for Paramount, shows that Par reached a peak on radio breaks during December, with 63 different plugs on nationwide network broadcasts that month.

Included were guest appearances of Par stars and featured players as well as dramatizations of Par properties.

Tom Revere to Coast
Tom Revere, v. p. in charge of radio at Ted Bates agency, left for Coast Friday (31) for a one-month combined business and vacation trip.

BOB BURNS

NBC

Coast to Coast

Every Thursday Evening
"The Arkansas Traveler"

Season's Greetings

BOB HOPE

"KEEP 'EM SMILING"

It Is My Firm Belief That:



With special thanks to my sponsors (Swift & Co. and The Kellogg Co.) the cast, producer, agencies, network—stations, and especially my wife—who for the past 10½ years has roused me daily at 6 a.m.)

—America's homes are America's future.

—Our American people have the wholesome courage, the fearless spirit to overcome any brutal force that would menace the security, the families, the homes of which we're so justly proud.

—The American mixture of faith in the Almighty, ingenuity, and love of freedom for all, spell Victory!

—All our combined efforts are needed to insure this Victory, and for it we must be prepared to sacrifice everything.

—A spiky dash of humor and a soothing draught of inspiration are as essentially a part of our daily diets as food itself.

—America needs to wake up with a smile—"because a day begun happy makes life worthwhile."

—It is the function of the Breakfast Club as an American institution to boost our morale in the morning when it tends to ebb lowest.

—Therefore, in peace or war, we of the BREAKFAST CLUB must "KEEP 'EM SMILING!"

—DON McNEILL



BENAY VENUTA

Personal Management
WILLIAM MORRIS AGENCY

ROYAL ARCH GUNNISON
News Commentary
15 Mins., Wed. and Sat., 10 p.m.
Sustaining
WOR-Metropolitan, New York

Warnings that Jay propagandists were actively directing a whispering campaign in the United States and a prediction that Gen. MacArthur would not be receptive to nomination by a political party for the presidency unless he is forced to resign were highlights of Gunnison's first sustaining news stanza Dec. 22 since his recent return on the Grapoholm. The commentator, whose delivery is easy and flowing, stressed the personal touch throughout the broadcast and, at the conclusion, threw a pitch for mail by asking listeners to report to him any instances of Nip whispering propaganda in part of a campaign to halt its progress.

Gunnison referred to his experiences in prison to point up a reference to the recent Nazi threat that captured Allied fliers drowned over Axis territory would be put to death. Terming the enemy "vermin," both in the Far East and Europe, the Mutual reporter declared that, in his opinion, "we can take it no matter how brutal or ruthless the enemy tactics proved to be."

Terming current labor disputes and strike threats "traffic," Gunnison asked listeners to look at such situa-

'GIVE AND TAKE'
Bill Cooper, Quiz
15 Mins., Mon.-Thurs.-Sat., 11:15 p.m.
Lobster Restaurant
WHIT, Hartford

Following the lines of a quiz abandoned when audience participation programs were ruled out as a war measure, "Give and Take" marks the first quiz program to return to the air in this area.

Originating on the dance floor, the show features answers to questions asked on a true or false basis, which naturally limits response from patrons and prevents too much chatter by participants.

Bill Cooper is a personable master of ceremonies, making a good impression only for as well as over the air. He is formal in his manner, without appearing stiff. Patrons participating each receive a quiz check good for a drink on the house.

Wilbur Rindall, local advertising agency, put the deal across.

tions from the servicemen's angle and compare the sacrifices being made on the fighting fronts with the deplorable jangle in production at home. Gunnison brings to the air an authoritative background on Pacific affairs and should build up a substantial audience. **Doon.**

THE WEEK IN REVIEW
With DIM HEALEY, ED FLYNN
Commentary
30 Mins., Sunday, 4:30 p.m.
Wm. W. Lee & Co.
WBSY, Schenectady

(Leighton & Nelson)

The most ambitious program originating in the Schenectady station, this features the best-known commentator and radio personality of the area. Healey, veteran Albany newspaperman, columnist for The Times-Union, and long a favorite on WCY for Sun Oil Co. and other national advertisers, reviews the week's highlights in the international and national fields. He also answers questions and offers his standard brand of poetry-philosophy. Flynn, another voice familiar to WCY dialers on a variety of programs, is used to break the voice monotony and to read oddities in the news. Healey and Flynn also beat the drums for Lee's cough-cure remedy.

The only broadcast of the exact type heretofore, it is well spotted on Sunday afternoon. Healey handles the commentary-summary smoothly, although the time seems a bit long and the pace a little slow. With punning, he could include something on the week-in-business, sports, literature and theatre. He is a pretty competent analyst, despite the lack

'CHRISTMAS ROUNDUP'
Cast: Bob Hope, Bing Crosby, Lionel Barrymore, Major Eddie Dunst, Ted Healy, and
Writers: Glenn Wheaton, Hal Block
Director: Tom Haggis
45 Mins., Fri.-10 p.m. (Single Time)
Sustaining
All Networks

As an introduction to the recorded rebroadcast of President Roosevelt's word broadcast to the U. S. forces, all four major networks presented a 45-minute sustaining show 10:40-10:55 p.m. Christmas Eve. Because of unfavorable atmospheric conditions, much of the world pickup portion of the program disappointed, but on the strength of Bob Hope and Bing Crosby's glowing it was amusing as a whole. In addition, the stanza somewhat had an air of spontaneity that was suitable and intriguing for the occasion. Hope was me, for most of the season. It all was proved by OWI.

Lionel Barrymore spent the show and introduced Hope, who closed with one of his characteristic laugh

of foreign travel or residence background. Healey, the only one from this section who has ever made a major network commercial, is top drawer on voice and mike technique. **Jaco.**

monologues. There followed a pickup from Algiers, where it was said, as a soldier described the Christmas celebration, "it was a party." Command, U. S. Army Air Force, for local French kids. Crosby was on next, with a pickup from the Caribbean, where he was on a ship carrier in the Pacific, an interview with a ship-boarding victim at the Seaplane Base, and a pickup from New York and a properly shortened pickup from the Pacific, a Coast Guard cutter crew at sea.

There was a fair attempt at dramatizing the time difference as the first pickup was from an airport of a bomber unit of the 8th Air Force in England, but the pickup from Chungking, Guadalcanal, New Guinea and one from India, the Aleutians, Alaska and New Guinea, failed to come through.

Hope and Crosby, in an apparently ad libbing session, made a number of old jokes seen new and funny, and a soldier in a New Caledonia hospital said, "We're here, but we're not really here, there were exceptionally close pickups."

From a sustaining and an impressive idea of a day reviewing, Ethel and Julius Cobb, heard Wednesday midnight (20) on WATCA, New York, covered that evening's premiere of South Pacific at the Cort theatre. It was a perfectly unusual edition of the series, since the couple disagreed sharply on their opinions of the play, and, at times, even on an outright wrangle over the matter. Cobb, expressing the unfavorable opinion, sounded animated and animated, and his wife, undercutting sarcasm, came at moments, rather basic. That might be the end of the show, but the reviewing itself were adequate, but in this instance the Cobb's cultural, their brief interlards with irrelevant personalities and opinions, and they still at one point Cobb asked if he must take his throat and the spouse married. Of course during the last of giving a comprehensible idea of the play. There is, obviously, the audience for any late-evening first review on the radio and the Barnes, last-film little for the N. Y. Herald Tribune, is the only one who ever consistently brought out competence and authority and respectability to the assignment, at least locally. But Barnes gave it up and the station, WOR, discontinued the feature.

Follow-up Comment

"Mr. and Mrs. Go to the Theatre" is a first-time listener, is a slugging, unimpressive idea of a day reviewing, Ethel and Julius Cobb, heard Wednesday midnight (20) on WATCA, New York, covered that evening's premiere of South Pacific at the Cort theatre. It was a perfectly unusual edition of the series, since the couple disagreed sharply on their opinions of the play, and, at times, even on an outright wrangle over the matter. Cobb, expressing the unfavorable opinion, sounded animated and animated, and his wife, undercutting sarcasm, came at moments, rather basic. That might be the end of the show, but the reviewing itself were adequate, but in this instance the Cobb's cultural, their brief interlards with irrelevant personalities and opinions, and they still at one point Cobb asked if he must take his throat and the spouse married. Of course during the last of giving a comprehensible idea of the play. There is, obviously, the audience for any late-evening first review on the radio and the Barnes, last-film little for the N. Y. Herald Tribune, is the only one who ever consistently brought out competence and authority and respectability to the assignment, at least locally. But Barnes gave it up and the station, WOR, discontinued the feature.

Bennett Cerf added the feminine touch to his Books Are Bull's program on WQXR, N. Y. Wednesday (20) afternoon with Carole Landis and Genevieve Tobin in a series, "Miss Landis' Four Dills in a Jeep," now appearing in the Saturday Evening Post. The show, which was decided for publication by Hamilton House next month, opened the informal 15-minute session by recalling some of the funnier incidents on her trip overseas with the USO unit, Miss Tobin, who wrote about the mission of France in "They Call Me Cuckoo" (See below), authored through her observations as a French newspaperwoman, spoke to a serious vein. Program wound up with a three-way round-table discussion which added final touches to an interesting stanza.

Ken Nitens substituted for Tom Breneman as emcee of "Breakfast at Sardi's" over the Bluebird Tuesday (20). Nitens has had long experience as an emcee on important radio shows from the Coast, but he did not put Breneman's megalomaniacal spirit in a humorous American program, a humorous listener. That the listener, with his ears, and his eyes, and ready wit, meant plenty to the half-hour was emphasized when a substitute took over.

Can. War Info Board Mulls New Radio Setup

Ottawa, Jan. 1.
Canada's Wartime Information Board is mulling setup to handle radio angles heretofore only touched lightly.
No definite plans yet but experienced radio men will be brought in. It is expected, to form the proposed division of the WIB, which is headed by John Gritson who is also the Dominion's Canadian war information officer and chief of the National Film Board.

Can You find the FIRE, the SKELETON, the HORSES, the RAIN...in this Picture?



Milking a cow: squirting saliva into a tin milk pail achieves the desired effect.

THEY'RE all there. You'd recognize them instantly—if you heard them. They are gadgets from NBC's Sound Effects Department, the largest and most complete in radio.

NBC has devoted a great deal of time, thought and effort, as well as ingenuity and cold cash, to the development of this important phase of

broadcasting—another reason why NBC is "The Network Most People Listen to Most."

ANSWERS:—1. Skeleton—rolling wooden sticks brings a skeleton to life. **2.** Fire—crackling telephone sounds like crackling flames. **3.** Horses—pounding rubber cups against hard-packed earth simulates a gallop. **4.** Rain—bird seed falling upon wooden bells onto tape paper sounds like a storm.



Seed in the jar: shaking a fist into a jar of rubber sounds just like a laynuzzer.



The National Broadcasting Company

America's No. 1 Network—A SERVICE OF RADIO CORPORATION OF AMERICA

A Kiss: the locale has changed, but the principle remains the same as always.

“HATS OFF... to the past, present, and future of **VARIETY**”



FRED WARING

For nearly twenty-five years now, we have been reading Variety.

It's like an old friend dropping in for a visit each week . . . and it helps us keep in touch with other old friends too, especially during these busy times.

Best wishes for continued success.

Fred Waring



Donna Dae

Now in our 5th Year

CHESTERFIELD PLEASURE TIME

NBC—Monday through Friday—7 P.M. EWT



Donna, Daisy, Ruth and Jane



“Victory Tunes,” NBC Vanderbilt Theater, New York City

Management - **JOHN O'CONNOR**
1697 BROADWAY, NEW YORK CITY



JUST PLAIN KIDS

SPONSORED BY
THE MAKERS OF ALKA-SELTZER
AND ONE-A-DAY VITAMIN TABLETS
MILES LABORATORIES
WADE ADVERTISING AGENCY

LISTEN Every Sunday Evening, 7:30 E.W.T. • Blue Network
to Quiz Kids

GREETINGS

MARY SMALL

Personal Management
ED WOLF

FCC Favors Clamp On Newspaper Ownership Of Stations; 1 Dissents

Washington, Jan. 1.—Federal Communications Commission teetered this weekend on the question of how strong to make a broad policy of opposition to newspaper ownership of radio stations. Executive session last Wednesday (29) found six of seven commissioners for policy which would generally oppose newspaper ownership of stations; would permit exception in individual cases, but would not affect control and operation of stations already owned by newspapers. T. A. M. Craven was only member to argue there should be no more restrictions against newspaper ownership by any other type business. He stood ready to file a dissenting opinion if the committee announced the policy.

Story leaked out next day and James L. Fly issued a statement that FCC is continuing its study of this matter. It has taken no vote and has arrived at no conclusion. Meeting scheduled for Thursday to continue deliberation was canceled at last minute without explanation.

One Congressman, who got inside story of Wednesday's session, commented: "FCC flatly endorses diversification of control over various media of information, and infers that newspaper control of radio is a movement toward monopoly of the pipe lines of public opinion."

Commission has dangled for past three years on newspaper ownership issue. Only recently, under prodding questions of Senate Interstate Commerce committee conducting hearings on the White-Wheeler bill, did FCC get down to real business in the case.

LEON GOLDSTEIN UPPED

Nathan Straus, Jr., WMCA (N.Y.) president, appointed Leon Goldstein, station's news and special features director, as a second v. p., effective as of last Saturday (1).

Straus previously had announced appointments of Herman M. Stein, secretary-treasurer, and Charles Stark, first v. p. and general manager.

CARLTON E. MORSE

"One Man's Family"
"I Love a Mystery"

A Happy New Year

From All of Us and From
WILLIAM ESTY AND COMPANY
NEW YORK • HOLLYWOOD

BLONDIE—Monday—CBS—CAMELS
IT PAYS TO BE IGNORANT—Monday—WOR—PIEL'S BEER
BLIND DATE—Monday—BLUE—HINDS CREAMS, ETIQUET
ABBOTT & COSTELLO—Thursday—NBC—CAMELS
DOUBLE OR NOTHING—Friday—MBS—FEEN-A-MINT, CHOOZ
JIMMY DURANTE—GARRY MOORE—Friday—CBS—CAMELS
THANKS TO THE YANKS—Saturday—CBS—CAMELS
GRAND OLE OPRY—Saturday—NBC—PRINCE ALBERT TOBACCO
KORN KOBBLERS—Mon. through Fri. Sectional—PIEL'S BEER
SPOT CAMPAIGNS—Super Suds, Vel, Piel's, Camels, Prince Albert Tobacco,
Chooz, and George Washington Tobacco

R. J. REYNOLDS TOBACCO COMPANY
Camels, Prince Albert
George Washington
COLGATE-PALMOLIVE PEET COMPANY
Super Suds, Vel
THOMAS LEEHMAN & COMPANY, INC.
Baume & Mercier
PHARMACO, INC.
Feen-A-Mint and Chooz

LEHN & FINK PRODUCTS CORPORATION
Hinds Honey & Almond Fragrance Cream
Dorothy Gray, Tussy
Etiquet Deodorant Cream
TEA BUREAU, INC.—Promotion of Tea
PAQUIN, INC.—Parquins Hand Cream
PIEL BROS.—Piel's Beer
PERSONAL PRODUCTS CORPORATION
Loret's Tissues



The leading radio station
in Boston shows a rating
of only $\frac{8}{10}$ of a point more
than WORL....

HOOPER "CONTINUING MEASUREMENT OF RADIO LISTENING"
BOSTON
November, 1943
Monday thru Friday

Local Time
9:00-11:15 A.M.
Sets-In-Use
11.7

	STATION A	STATION B	STATION C	STATION D	WORL	STATION F	STATION G	OTHERS
Rating	2.4	2.3	2.9	0.6	9.1	0.7	0.5	0.0
% of Listeners	20.6	31.3	24.8	5.0	17.7	6.4	4.2	0.0

WORL

BOSTON'S BEST BUY

THIS LITTLE BUDGET
WENT TO THE

'920
CLUB'



Web Musicians -In Driver's Seat

By BILL HUNT

Chicago, Jan. 1.

With only an estimated 600 musicians out of the total membership of 138,000 members of the American Federation of Musicians qualified and voting as top network staff musicians, the network studio men in New York, Chicago and Hollywood easily stand out as the most select single group in radio.

Qualifications in terms of background for one of the coveted jobs which pay the highest salaries in the music world sounds like the background of a top guy in "Who's Who." Background that most musical directors in the three major broadcasting cities consider essential include:

(1) A broad understanding of music in both symphony and the popular fields—together with a tremendous amount of practical experience. It's pretty important and in most cases essential that these men have symphony experience, have worked in pit bands and in dance orchestras.

(2) A tolerance toward "trick" types of music such as jitterbug, corn, jazz and those forms of music that are not the average musician's main forte in the profession.

(3) A temperament that will allow the man to work under pressure without "blowing up," even when working against time and when emergencies arise as they do many times in broadcasting.

(4) A knowledge of the "tricks" of the trade, cues, and angles that allow programs to go off smoothly in spite of last-minute makeshift arrangements.

Not For Pure Longhairs

Curious angle on the situation is that a driven pure symphony man who might be classed as one of the finest men in his type of music would be utterly lost as a studio staff man. He knows his own field but beyond that he is the tinkerer amateur. Same applies in an even larger degree to dance band men and musicians with a large experience in pit bands but no experience in the other fields of music.

Even more rare than the "staff men" are "first men" in all sections such as a first violin or a first trumpet. These men are literally and actually as scarce as hen's teeth, with only one or two men being developed a year if that many.

Unusual is the fact that few if any of the nationally famous band leaders could even begin to qualify for these posts and they are the first ones to admit it. A few such as Jimmy and Tommy Dorsey, Paul Whiteman and Freddie Martin could handle the chore but the percentage is small.

Typical example of the few men that are used in this phase of music are the music staff men in the four networks in Chicago. NBC carries a staff of 70, CBS 55, Mutual 32, while the Blue Network uses the NBC men. New York and Hollywood carry staffs many times larger than this but generally speaking the number is small.

Overwhelming majority of the men in this type of work are over 30 years old with many men of 60 being regularly employed. It's not a racket for kids.

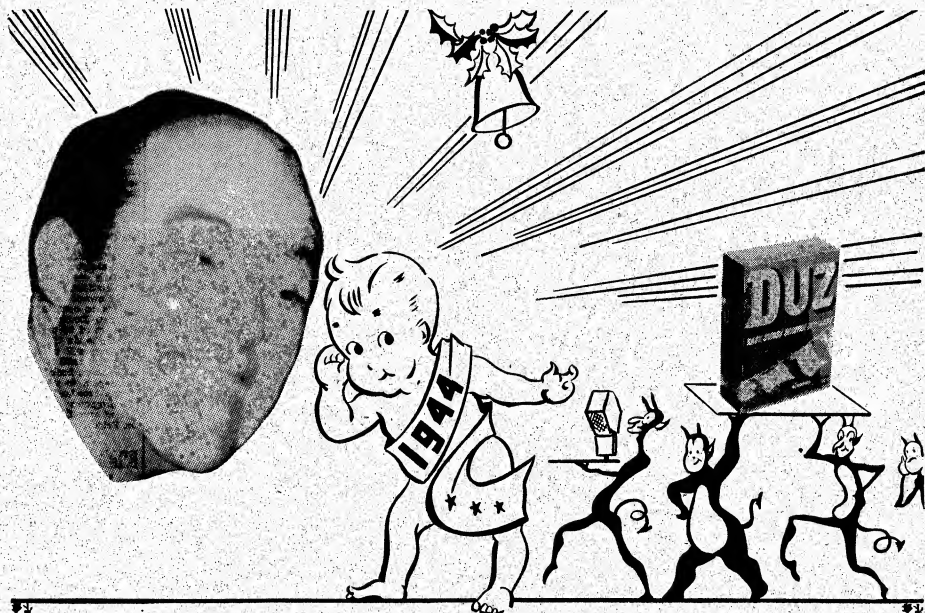
[This is the first of a series of three articles that will discuss radio musicians, their salaries, problems, and the musicians of the future.]

DON BERNARD

Producer-Director

"BLONDIE"

Member
Radio Directors Guild



Season's Greetings

from

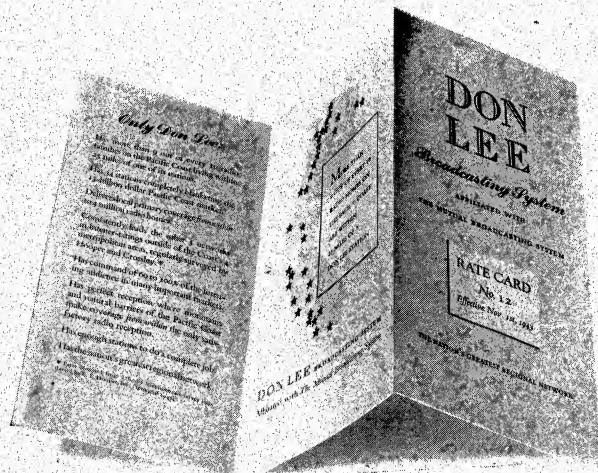
RALPH EDWARDS

and

"TRUTH or CONSEQUENCES"



NOW STARTING SECOND COAST-TO-COAST WAR BOND TOUR



Passport to the Pacific Coast

The term "passport" is not used loosely here. This is Don Lee's new rate card and it's your passport to the radio homes on the Pacific Coast... in fact you can't get in all the Pacific Coast radio homes without Don Lee. A recent Hooper radio survey (the largest ever made on the Pacific Coast) proves it conclusively. The mountains (5,000 to 15,000 feet high) form a natural barrier to all long range broadcasting. Only Don Lee provides local primary coverage because more than 9 out of every 10 Pacific Coast radio families live within 25 miles of a Don Lee station. More than half of the retail sales, on the Pacific Coast, are made outside of the counties in which the regularly Hooper rated cities are located. In many of these markets Don Lee commands from 60 to 100% of the total tune-in.

*Sales Management Survey of Buying Power,
May 10, 1943



THOMAS S. LEE, President
LEWIS ALLEN WEISS, Vice-Pres., General Mgr.
5515 MELROSE AVE., HOLLYWOOD 38, CALIF.
Represented Nationally by John Blair & Co.

THE NATION'S GREATEST REGIONAL NETWORK

Season's Greetings

DENNIS DAY

CBC's \$1,000,000 Talent Outlay

Montreal, Jan. 1.—Canadian Broadcasting Corp. will spend \$1,000,000 on artists' fees alone, not counting increased outlays on programs, Dr. Augustin Frigon, CBC acting g.m., said last week. This will be due to the operation of the second CBC network which was inaugurated Saturday (1). This new network will operate on a temporary basis only until next autumn when most of the programs expire. It will then operate on a permanent basis. Under the new setup the CBC will be operating a "Trans-Canada" network and a "Dominion" network. The Trans-Canada, now known as the National network and made up of 25 privately owned stations and six CBC stations, will include 28 privately owned stations and six CBC stations to operate 15 hours daily. The new Dominion network, to be made up of 24 private stations and one of the six CBC stations now in existence, will operate three hours every day until it is established on a permanent basis next fall. "We plan to encourage and help private broadcasters to build up local programs good enough to be carried over the CBC network," said Dr. Frigon.

BRAZIL GIVES OKAY FOR 3 TRANSMITTERS

Washington, Jan. 1.—Brazil has licensed construction of three new radio transmitters. A 1200-watt station is to be built at Bragança, in the State of Para, by Panair do Brasil, S. A. A 5000-watt station will be erected at Guajará-mirim. The Meteorological Service of the Brazilian Agriculture Ministry, has been awarded a 2000-watt station for Belém do Para, primarily for weather charting.

San Quentin Program Goes Full Mutual Web

"The San Quentin Program," consisting of 17-piece orchestra, glee club and vocal soloists, all inmates of San Quentin prison, heard currently over the Don Lee Coast network, goes out over the entire Mutual web starting Tuesday, Jan. 18. Show will be heard in east 10:30-11 p.m., originating from KRCR, San Francisco.

Part of Warden Clinton Duffy's rehabilitation program, half-hour has as theme song "Time on My Hands."


Bergman, Redskins Coach, Signs for Comm'l Series

Washington, Jan. 1.—Arthur J. "Dutch" Bergman, coach of the Washington Redskins professional football team, has been signed as a sports commentator by WRC, the NBC station here. Beginning Jan. 24, Bergman will handle a five-minute show, six days a week, under the sponsorship of Grove Laboratories.

Bergman formerly played football under Roenne at Notre Dame and, for 10 years, was director of studies for Catholic University here.

As 'Variety' Would Say It...

"Here's 2 Bucks on the Nose!"



2 BUCKing JACK BENNY!

DREW PEARSON — Every Sunday at 7 P.M. (E.W.T.) Blue Network (111 stations). If you want to know what's really going on, listen to America's Ace Reporter. Nothing like it on the air! Already 3rd among all commentators — certainly the year's most discussed radio personality!



2 BUCKing CHARLIE MCCARTHY!

A. L. ALEXANDER'S MEDIATION BOARD — 45 minutes every Sunday at 8 P.M. (E.W.T.) Mutual Network (56 stations). The men and women who appear on radio's most unique program (without script or rehearsal) bare their souls before 3 distinguished citizens. Draws over 70% of ALL Mutual Network mail — and it's audience is one of the most loyal in all radio!



***And Another BUCK For Good Measure!**

VICTOR H. LINDLAHR — 15 minutes every Monday thru Friday — 15 selected stations. For over 7 years America's most popular nutritionist has been the largest daytime mail-puller on leading 30,000 watt stations — in spite of top-ranking script-show competition! More popular than ever!

OUR AIM is to become opposition, not to worry about it! And to achieve this purpose for our clients, we ignore personal prejudices and opinions.

By continuous research, we determine what the public wants to hear! By painstaking creative work, we produce the kind of programs and commercials that make people listen and buy! By meticulous attention to even the smallest details, we insure maximum effectiveness!

No wonder these 3 programs have the "most listeners per dollar" of any on the air!

"Anything Worth Doing

Is Worth Doing Well"

...that's why the same careful planning, expert writing and big-league production are put behind our spot programs, too — including 1, 2, and 5-minute transcriptions for such radio-wise clients as: True Story Magazine, Doubleday-Doran, Book League of America, Journal of Living, Book Presentations, Nutrex, Rum and Maple Tobacco, Serutan, etc.

P.S.

All our efforts would be of little value without benefit of the long-standing friendships and intelligent cooperation of the many who work closely with us — including artists, announcers, station managers and representatives. And, last but by no means least, without the confidence of clients who are in complete agreement with our principles and methods of operation.

RAYMOND SPECTOR CO., INC.

Advertising

595 MADISON AVENUE • NEW YORK, 22, N. Y. • ELDORADO 5-1270

Season's Greetings

ROY BARGY

MUSICAL CONDUCTOR AND ARRANGER

For

JIMMY DURANTE**GARRY MOORE**

RADIO PROGRAM FOR

CAMELSManagement: **HESSE & McCAFFREY**

YEHUDI MENUHIN
NINO MARTINI
IGOR GORIN
JOSEPHINE TUMINIA

**Jack Salter Artist Management, Inc.**

DIVISION: COLUMBIA CONCERTS, INC.

113 West 57th Street, New York 19, N. Y.

Don Douglas Narrator
For 'Freedom' E. T. Show

Don Douglas has been signed as narrator for Transamerica's 'Freedom's Mightiest Weapon,' 15-minute transcribed series sponsored by Standard Oil of California. Airings over Pacific outlets will start in about two weeks. Henry Danker scripts the show and Ollie Barber directs.

CBC Speeds DX'er
For Summer Bow

Montreal, Jan. 1. Canadian Broadcasting Corp. shortwave station now under construction at Sackville, province of New Brunswick, probably will begin broadcasting on regular schedule late next summer or early autumn, Dr. Augustin Frigon, acting g.m., CBC, revealed here last week. It will be housed in the same building as the CBC station at Sackville which is being enlarged to three times its original size.

Due to labor shortage, work on the station has been retarded but equipment is expected to be installed and ready for operation early next summer. First of two 50-kilowatt transmitters will be installed in March and the second a short time later. Installation will be followed by a period of testing, alignment and tuning, then broadcasting of regular scheduled programs will begin.

Dr. Frigon said the CBC is ready to give service to all parts of the world, but "we will have to experiment for some time before we know whom we are reaching."

Dr. Frigon emphasized that "it will be through rebroadcasts in other countries that most of our programs will be heard. As here in Canada many people hear BBC programs because they are re-broadcast by us, not everyone can pick them up directly from Britain. Our listeners assure us that our programs will be given a good reception in the countries where they are heard."

The staff to operate the station will be found in Canada. Dr. Frigon said, "many of our own men speak German, Spanish and French very well." The programs would aim at making Canada known among the nations of the world and they will be broadcast for a certain number of hours per day to every country which can be reached. He added that cooperation of United States firms was a "great help" to the CBC during its search for equipment. "American firms gave us the highest possible priority," said Dr. Frigon.

Italian Press Squawks
As WPEN (Philly) Drops
Foreign-Tongue B'casts

Philadelphia, Jan. 1. WPEN last week notified its advertisers that all foreign-language broadcasts would be discontinued on the station, with the new rule going into effect Jan. 1. Although officials of the station refused to state officially the reason, it is known that WPEN has been seeking to erase the "foreign language station" tag since its power was reduced from 100,000 to 10,000 watts more than a year ago. At that time Yiddish and Polish programs were eliminated. (German shows were dropped earlier). Only Italian-language shows remained.

Last week's order, cancelling Italian shows, is believed to have come from Arde Bulova, owner of WPEN.

Elimination of foreign-language shows on WPEN makes gen. mgr. Arthur Simon's NAB activities an anomaly. Simon is chairman of the foreign-language division of the NAB. He also recently was appointed head of the foreign language radio committee for the Infantile Paralysis Drive.

Dropping of the Italian shows brought a protest from the local Italian language dailies, who claimed it was a slap at the race.

Stephen Fry Returning
 Stephen Fry, head of westbound transatlantic programs for BBC in New York, due back shortly from homeleave powwows in London.

JAMES MELTON
HELEN TRAUBEL
RISÉ STEVENS
HELEN JEPSON
ROSE BAMPTON
NADINE CONNER
MONA PAULEE
DOROTHY MAYNOR

LAWRENCE EVANS ARTIST MANAGEMENT, Inc.
 Division of COLUMBIA CONCERTS, Inc.
 113 West 57th St., New York 19, N. Y.

A New Personality in Radio

Since Oct. 15—

Guest:

"Salute to Youth"
 "Chicago Theatre of the Air"
 "To Your Good Health"
 "Keepakes"
 "Scheffer Revue"
 "Bondwagon Treasury Hour"

Besides his regular program—

"Music for an Hour," With Symphony Orchestra, Sundays, 7:00 and Mutual Network, 1:30 P.M., E.W.T.

**DONALD DAME**

Newest Tenor
 Metropolitan Opera Association

Management: HAENSEL & JONES, Division: COLUMBIA CONCERTS, Inc., 113 W. 57th St., New York 19, N. Y.
 Andre Mertens—Horace J. Parmelee

"CAN YOU TOP THIS?"



"COLGATE"
NBC

ED. J. WEBER
Gen'l Mgr.

156 W. 44th St., New York 18, N. Y.

"KIRKMAN"
WOR

"JOE and RALPH"

**52
SPONSORS
PER
BROADCAST!**
... on the



EARLY MORNING FROLIC

That, folks, is the selling job that JOE and RALPH are doing in the dynamic Detroit market; three and a half hours per day, six days per week!

Maybe it's the wacky, spirited comedy of both lads, as they manage to be both friendly and witty during the cold grey hours between 6:00 and 9:30 A.M. Perhaps it's the snappy variety of recordings, news, drama and dialogue that pulls the greatest concentrated audience this area has ever witnessed. *The net of it is:* a sure-fire selling job at small cost in America's Third Largest Market. Facts and figures to prove our point can be yours if you'll say the word!

IN THE DETROIT AREA
5,000 Watts Day and Night
Mutual Broadcasting System



Season's Greetings

WALTER BATCHELOR

BATCHELOR ENTERPRISES, Inc.
30 Rockefeller Plaza
New York City

EDGAR BERGEN
 And
CHARLIE MCCARTHY
 Are Enjoying Every
 Moment of Their Roles
 In
 CHARLES ROGERS'
"SONG OF THE OPEN ROAD"

• • •

SUNDAY AFTERNOONS
 THE CHASE AND SANBORN SHOW



CARLO
De ANGELO

RADIO DIRECTOR

**Goodkind,
 Joice
 &
 Morgan**

PALMOLIVE BUILDING
 CHICAGO

*Planned Merchandising
 Forceful Advertising*

Hollywood Associate:
 Raymond R. Morgan Co.

GREETINGS

**MORTON
 GOULD**

30 Rockefeller Plaza
 Radio City, New York

**DAVE
 BACAL**

CBS Organist

•
 VICKS

"BACHELOR'S CHILDREN"

"MA PERKINS"

"AMERICAN WOMEN"

•
 Am proud to be a part of
 the Amusement and Recreation
 Division of the Chicago Com-
 mission on National Defense in
 their fine war effort.

William H. Weintraub & Company, Inc. advertising

New York and Hollywood

now serving the
following radio clients:

ANCHOR HOOKING GLASS CORPORATION Lancaster, Ohio
"Meet Corliss Archer", based on the characters of the New
York Stage success "Kiss and Tell" (CBS Network)

CRESTA BLANCA WINE CO., INC. Livermore, Calif.
"Cresta Blanca Wine Carnival of Music", starring
Morton Gould and Alee Templeton (CBS Network)

DUBONNET CORPORATION Lodi, Calif.
"Your Dubonnet Date" with Xavier Cugat and his orchestra,
Lina Romay, Don Rodney and Del Campo (Mutual Network)

HELBROS WATCH COMPANY, INC. New York, N.Y.
A new program now being readied for a coast-to-coast hookup.

REVCON PRODUCTS CORP. New York, N.Y.
"The Revcon Theatre",
starring Gertrude Lawrence (Blue Network)

SEEMAN BROTHERS, INC. New York, N.Y.
Distributors of White Rose Quality Foods... air-wick
Spot radio and participating programs in key cities

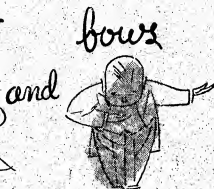
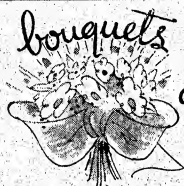
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of the agency
include:

ANCIENT AGE WHISKY (Schenley Distillers Corp.) New York, N.Y.
BURNHAM & CO. (Members of The New York Stock Exchange) New York, N.Y.
CONMAR PRODUCTS CORP. Newark, N.J.

COROMET BRANDY (Schenley Distillers Corp.) New York, N.Y.
EMERSON RADIO AND PHONOGRAPH CORPORATION New York, N.Y.

GOODMAN & THEISE, INC. New York, N.Y.
LIBERTY AIRCRAFT PRODUCTS CORP. Farmingdale, L.I.

RAINFALL, INC. Racine, Wisconsin
SCHENLEY GINS (Schenley Distillers Corp.) New York, N.Y.



to those who made 1943's
lustiest newcomer—

66 MR and MRS NORTH 99

(No other '43 newcomer hit so high a Crossley!)



- To the creators of its characters, Richard and Frances LOCKRIDGE.
- To its stars, Joseph CURTIN and Alice FROST.
- To its supporting actors, Frank LOVEJOY, Walter KINSELLA, Mandel KRAMER, Burford HAMPPDEN, Ted DE CORSIA, et al.
- To its radio writers, Louis VITTES and Jerome

EPSTEIN, and its announcer, Ben GRAUER.

• To its engineer, John FAWLEK, and sound effects man, John POWERS.

• To its conductor, Charles PAUL.

• To its sponsor, the makers of WOODBURY COMPLETE BEAUTY CREAM.

from

LENNEN & MITCHELL, Inc. James Andrews, Director of Radio

(Aside to WALTER WINCHELL: "You've always been terrific!") (Aside to LOWER BASIN STREET: "You're solid!")

Congratulations

VARIETY

**On Your
38th Anniversary**

HARRY VON ZELL

WDRG

CONNECTICUT'S PIONEER BROADCASTER

**NEW YEAR'S
RESOLUTION**

Here's our New Year's resolution:—As Connecticut's Pioneer Broadcaster, WDRG will strive to maintain the same high level of service which has maintained its leadership in Connecticut for 31 years. Best CBS Affiliate.
Connect in Connecticut!

WTAG's

Hostess

**MILDRED
BAILEY**

makes your

brand name a household word in Central N. E.

**WTAG
WORCESTER**

D'ARTEGA

AND HIS
ALL GIRL ORCHESTRA

OPENING JAN. 14
ORIENTAL, CHICAGO
Currently Tower, Kansas City

Personal Management
ERNEST LIEBMAN
180 Broadway, New York
Broadcast: Wiffan, Radio Army

Season's Greetings

**GEORGE L.
FOGLE**

RADIO

Producer-Director

"MA PERKINS"—8 Years

"KITTY KEENE INC."

"KNICKERBOCKER THEATRE"

NEW YORK THEATRE

George C. Tyler

Gilbert Miller

New York Theatre Guild

Eddie Dowling

4745 Cromwell Avenue

Normandy 5836

HOLLYWOOD, CALIF.



GUY LOMBARDO

AND HIS ROYAL CANADIANS

ROOSEVELT HOTEL
New York

★ FOR CHELSEA
Cigarettes

Sundays 10:30-11 P.M., EWT
WJZ-NBC

★ DECCA
RECORDS

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

C

ONGRATULATIONS TO

VARIETY

ON ITS 38TH ANNIVERSARY

AND GOOD WISHES TO ALL IN 1944 FROM

"THE GOLDBERGS"
MOLLY, JAKE, ROSALIE
And SAMMY

Written and Produced by

GERTRUDE BERG

NOW IN ITS 15th YEAR

CBS Network

Mondays Thru Fridays

1:45 to 2:00 P. M. EWT.

For

PROCTER & GAMBLE CO.

Management NCAC

ODE TO AN ANNIVERSARY

Hail, ye editors and leg men—
 Upper crust and lower peg men!
 Hola, muggs, and linotypers—
 You with beards and you in dypers—
 Cease performance! Stop rehearsal!
 Hark to matters anniversary.
 Accept this humble accolade
 From one upon whose neck you've trod,
 From one on whom you've also smiled.
 When, perchance, his act beguiled.
 There are no critics any brainier
 In New York or Pennsylvanian.
 Likewise, none of greater nuisance,
 Except in Boston, Massachusetts.
 I sometimes love you, sometimes hate you;
 Never do I underrate you.
 I speak of you with glowing radiance
 To Americans and Canadiance.
 I sometimes mutter in my beard,
 "Their taste is nothing short of weird."
 And yet, upon this festive day,
 I find that I have nought to say,
 But "A Happy New Year" to your sheet,
 May life for you be long and sweet,
 And may the Fates hold much in store
 For You. O, yes, and—

GARRY MOORE

Management NCAC

NOV STARS



of Radio, Concert, Theatre, Opera, Motion Pictures and the Lecture Platform Congratulate **VARIETY** on its 38th Anniversary . . . and extend season's greetings to the Entertainment Profession.

Jacques Abram
Hal Adams
Lila Albanese
Ben Alexander
Jone Allison
Mary L. Akley
"Carmen" Amaya
"Marian Anderson
Andriol Continentals
Toni Anthony
"Argentina
Candice Arvas
Stefan Ascher
Dorothy Baker
Jack Baker
Wilma Bailey
Hanson W. Baldwin
Erno Bolegh
"Ballet Theatre
Pat Barnes
Norman Barry
Michael Bartlett
Dr. Julie Barata
Simon Barere
Marion Barrey
Douglas Beattie
Sider Belavsky
Robert Belaire
Dawn Bender
Barbara Bennett
Gertrude Berg
Mario Benini
Sandra Berkova
Dr. L. M. Birthead
Sari Biro
Helen Bilis
"Bra Blue
Margit Bokor
Ford Bond
Carla Boehm
"Alexander Borovsky
Eleanor Bowers
Frederic Bradley
Alexander Brailowsky
Eusemarie Brancato
Breakfast in Bedlam
Phyllis Freedlove, Jr.
Mary Martha Briney
Robert V. Brown
Bob Bramby
Frank Buck
Joseph Buloff
Ruth Burch
"Cornelia Burdick
"Hal Burdick
Mimi Cabanne
The Cadets
Michael Catlan
Rhyn Campbell
Kathryn Card
Elaine Carrington
Arthur Carron
J. ank Case
Shipati Chandra Sekhar
Thomas Chalmers
W. W. Chaplin
Hert Chia
Ted Clare
Elizabeth Cobb
Olga Coelho
Walter K. Collins
Eugene Conley
John F. Costello
Charles Courtney
Jayne Crozier
Milton J. Cross
Evelyn Crowther
Sam Cuff
"Lella Cummings
Bill Cunningham
Curtis Spring Quartet
Glenn Darvin
Jimmie Dale
Dr. John L. Davis
Elizabeth Davis
Janetie Davis
Yvonne Della Chiesa
"Frescoe Del Turco
Marion Dershowitz
Michael Derek
Baroness De Rothschild
Jean Dickinson
Dinning Sisters

Thomas A.B. Di ton
Libby Dineen
"Original Don Cossacks
Doris Doe
Bared Doubtless
Doris Dorce
Anita Dorfmann
Dr. Michael M. Dorizas
Donald Dowd
Glenn Drake
Roland Drew
Alexander Dreier
Richard Du Bois
"Hert Duime
Lanninger
Ralph Dunkle
"Katharine Dunham
Samuel Dushkin
Ed & Polly East
Stanley Elstrom
"Hilcha Elman
Hope Emerson
Escoffier and Betty
Prof. Henry Pratt Fairchild
First Commander Carlo Faltan
Willard Farnum
John Feneay
Arthur Eide
Laurette Fillbrandt
Susanne Fisher
The Four Vagabonds
Silence Foster
Joel Friend
Vivian Friedell
John Garris
Janet Gaynor
Elena Gorbussova
David C. Garroway
Broslina Giannini
Harold Gibson
Judith Gibson
Margaret Gibson
Leatrice Jay Gilbert
"Frank Gil
"Armand Girard
Mertha Glas
Lillian Glash
Carl Glick
The Goldberg
Stuart Gracey
Sharon Grainger
William Grant
Jane Green
J. Bradley Griffin
"Ferde Grofe
Roland Grundy
Marion F. Hall
Richard W. Hall
Harvey Harding
Mark Harrell
Stacy Harris
Adeleide Hawley
Harvey D. Hays
Gaylord Hauser
Mark Hawley
James T. Healey
Winifred Heldt
Edward J. Herlihy
Helen Hiett
Bill Highower
Dick Holland
Floyd Holm
John H. Hughes
I Love a Mystery
Huti Jones
Willard Johnson
Christine Johnson
Joe Jordan
Arline Judge
Louis Kaufman
John R. Kennedy
Charles Kennett
Gieve Kirby
Michael Kirk
Virginia Kirkus
Dorothy Kirsten
Alma Kitchell
Helen Krieb
Fritz Kreider
Carl Kresauke
Otto Kruger

Ladies Be Seated
Frank La Forge
Jack LaFransier
Alexander Laing
Jack Lamberton
Herbert C. Lanks
Lillian Landro
Harry Lawrence
Frederick Lawton
Glenn Laughlin
Francis Lederer
Le Grand Cannon, Jr.
Lotte Lehmann
Rene Le Roy
Forrest Lewis
Oscar Levant
Joel Levine
Rosina Levine
"Art Lindkriter
Four Ladies, The
Pierre Lokooshuts
Hans Loebig
Mehley Lushanya
Nola Luxford
Margaret Lynn
Patricia Lynn
Ruth Lyne
Marvin Mazel
Michael MacDougall
John McLaughlin
Mainbocher
Dave Mahan
Marion Mann
Lottie Manners
Two Manning
Alice Marling
Linda Marvin
Vera Massey
Dorothy Maude
Robert Merrill
Dr. Clyde R. Miller
Nathan Milstein
Everett G. Mitchell
Hortense Month
Garry Moore
Carlton E. Morse
Nicola Moscona
Robert Moseley
"Austin Mosher
Peter Muir
John Mutholland
Patrice Munsell
Dr. James L. Mursell
Edwin Mearshur
Vernon Nash
Rami Nelson
Gilda Nemenoff
John Jacob Niles
Richard Noble
Donald Noy
Jermia Novotna
Johnny O'Brien
Nelson Ostromed
Alexander Orensky
Emma Otter
Jeanne Owen
Gale Pace
Grethe Palmer
Robert Graham Paris
Phyllis Parker
Gerard Peckner
"Jay Peerce
Leonard Pennario
Ruth Perich
Fern Persons
Arthur H. Peterson
Howard A. Petrie
Sally Pfeiffer
"Philadelphia Opera Company
Esie Fina
Michele Plastro
John Robert Powers
Otto Premlinger
Allen Prescott
Gwen Priestwood
"Ruffler
Bud Rahley
Addison Randall
Nedra Ray
Sue Read
"Lanceo Ralls Robinson
Janet Reed
The Reveliers

Hugh Rowlands
L. wine Rumanan
L. K. Rawswell
"Arthur Rubinstein
Kerrie Stanley Rakeyner
Gilbert Russell
Carl T. Saldaña
Marjorie Call Saldaña
Gregory Sander
Marie Sander
Dorothy Sarnoff
Olga Scharif
Joseph Scheiber
E. Robert Schmitz
Stilton Schuchman
James Schols
"Andres Segovia
Bernardo Segall
"Jack Settelich
Lisa Settelich
Sybil Shearer
Marc Shuman
Leonard Shure
"Dr. William Stanley Sims
Amy Smetoris
Marital Slinger
Martha Sleeper
Dr. Maud Sive
Arnes Smedley
Jan Smetoris
Charles R. Smith
Grace L. Smith
Mary Barr Snyder
Miriam Solovoff
Clifford Souther
The Southeraires
Southern Stars
Edwin Charles Steffe
Joseph H. Spear
Margaret Spencer
Audrey Sperring
Bill Stern
"Isaac Stern
Lydia St. Clair
Robert Stolz
Robert Stolz
James L. Stuber
Polyna Stocka
Ray J. Stanley
"Alexander Street
Clayton Swarthout
Sweethers of St. Paul
Maurice Swannell
Joseph Sigurd
Irma Wing Taylor
"Clarence Theobam
Betty Joanne Thomas
John A. Charles Thomas
Thomas L. Thomas
The Three Romances of Song
Thomas Tibbitt
Martha Tilton
Harold Tilton
Jack Turner
Stella Unger
Alexander Uinsky
J. Robert Vaughn
Katharine Vernon
Chick Vincent
Bob Wagner
"Benny Walker
Janet Lorraine Walker
Gertrude Walker
Margaret Walker
Jean Walker
"Kay Walton
Percy Ward
Roy A. Watkins
James Webb
Carl Weber
Carvello Wells
Mrs. Carvello Wells
Betty Wagner
Colina Wright Sr.
John Wright
Priscilla Harvey Wright
Earl Wrightson
Penny Young's Family
Your Hollywood News Girl
Lela Young
Blanche York
Lawson Zerk
Efren Zimbalist

NATIONAL CONCERT AND ARTISTS CORPORATION

ALFRED H. MORTON, President

DANIEL S. TUTHILL, Vice-President and Director Popular Division

MARKS LEVINE, Vice-President and Director Concert Division

O. O. BOTTORFF, Vice-President and Director Civic Concert Service, Inc.

711 Fifth Avenue, New York City, 22

111 Sutter Street, San Francisco, 4

*By Arrangement With S. HUKOK

Merchandise Mart, Chicago, 54

Sunset at Doheny, Hollywood, 46

†By Arrangement With LARRY ALLEN



DAY after day, night after night, WMAQ brings to the vast radio audience in America's second largest market the greatest collection of big-time entertainment on the air.

This year WMAQ's schedule of programs is even better than that of previous seasons in which national listener surveys repeatedly rated the shows that it broadcasts

- the best 9' out of the first 10—
- the best 16 out of the first 20—
- the best 34 out of the first 50—

among all programs.

Listening to WMAQ is a **MUST** in this extensive, wealthy area—a habit that insures the greatest possible circulation to your sales message and returns from your investment.

So take a tip from astute advertisers and place your local and spot campaigns on

WMAQ

The Chicago Station Most People Listen to Most!

50,000 Watts • 670 Kc.

Represented Nationally by the NBC Spot Offices

NEW YORK BOSTON CHICAGO WASHINGTON CLEVELAND
DENVER SAN FRANCISCO HOLLYWOOD



MARY PAXTON
M.C. OF "THE WISHING WELL"

COPYRIGHTED AND ORIGINATED BY MARY PAXTON

STARTING FOURTH YEAR FOR
CARSON PIRIE SCOTT & CO., CHICAGO

WBMM-7:30 A.M.

over

WGN-8:45 A.M., CWT

MONDAY THRU FRIDAY

Ivor Kenway Joins Blue As Kobak's Assistant

Ivor Kenway, former advertising manager of Deane & Reynolds Paint Co., joined the Blue Network Saturday 11 a.m. special assistant to Edgar Kobak, executive vice-president.

Kenway will concentrate on special studies and assignments, with respect to markets, merchandising of products of exposure on Blue, and the web's sales, working with Kobak toward expansion of the network.

Canadian Radio Seen Headed For Record '44 Gross

Montreal, Jan. 1.

Canadian radio set itself firmly in the saddle for a long and prosperous course with the statement at the end of June, 1943, that the "Canadian Broadcasting Corp." was definitely out of the red with increased radio license and commercial operations receipts and with a total gross income for 1942 of nearly \$5,000,000. The 1943 figures will, it is estimated, be well over that amount.

In this city, the private stations CKAC, French, and CFCF, Canadian Marconi Station, report that they are virtually sold out. Sustaining programs are just about confined to CBF and CBC stations of the CBC in this city.

The thorough work of the private stations here and across Canada in respect to work on the two Dominion Victory Loans in 1943 much enhanced their reputation for effective work and this year, too, with the government on the verge of a doubtful general election, the private stations are seen to possess a powerful political influence which will save them from undue interference by official sources.

Still manager-less, the CBC is steering a different course with several severe snags which may have important repercussions. One was the "Of Things To Come" a Canadian Forum for discussion of post-war conditions. The government clamped down on this one and since the above went fairly the program has been without interest in the view of the general press across Canada. Another was the prohibition of John Bracken's speech on the radio in December which again raised the question whether there was not too much government interference in radio matters.

Sun Ship Has 5th Air Show to Recruit Labor

Philadelphia, Jan. 1.

The Sun Shipyard and Drydock Company last week added another — its fifth — radio program in its drive to recruit workers for the giant shipbuilding enterprise in Chester.

A weekly hitball show, featuring Bob Patrick's "Harmony Rangers," goes on the air on WCAE next week, aiming for the small town listeners whom the shipyards have found make the best welders, choppers, etc. If the show takes on, John G. Pew, Jr., Sun personnel boss, hopes to take it to play small town theaters and nightclubs.

Another "Sun show," "Dollars to Doughnuts," a WIP station, is now making a tour of Army and Navy hospitals and establishments.

Televising Canadian Documentary Pix in U. S.

Toronto, Jan. 1.

Canadian documentary films are being televised in the United States. Columbia recently televised "People of Canada," while NBC has selected for television such non-fictional pictures as "Road to Tokyo," "Hot Ice," "Forward Commands," "Mask of Nippon," "Quebec" and "Path of Conquest."

Documentaries contain not only Canadian subject matter, but are international in scope, covering the fighting and home fronts, disaster questions, sports and the like.

McMillan Due Back Soon — John McMillan, Compton agency, vice-president in charge of radio, due back next week from the Coast.



93 is the KEY

... that opens the door to our house ... so pay us a visit and we'll guarantee you a most pleasant reception.

Drop in any day for Luncheon With Helen ... but come early ... between 10:35 and 11: Or come between 1:05 and 1:30 ... and enjoy Music A La Mode ... our good music program that wins hundreds of new listeners weekly.

But the important thing is ... COME. We've given you the key ... 93 on your radio dial. Use it to get acquainted with ... the fastest growing station in the metropolitan area.

RADIO
STATION **WPAT**

PATERSON
NEW JERSEY

PARAMOUNT BLDG.
NEW YORK

It is the courage and valor with which we fight fascism here at home, which will determine our right to live and speak in that tomorrow for which our men are fighting fascism abroad.

Arch Oboler.

JOHANNES STEEL

**Wherever Songs Are
Heard—She's Tops!**

DINAH SHORE



Star of "THE DINAH SHORE PROGRAM," CBS coast-to-coast, every Thursday night, sponsored by Birdseye Frosted Foods, produced by Young & Rubicam, Inc.



Recording exclusively for RCA Victor



Recently featured in "THANK YOUR LUCKY STARS" for Warners; "UP IN ARMS" for Goldwyn; "COMMAND PERFORMANCE" for Universal.

Soon to be starred in "BELLE OF THE YUKON" for International.

Management—WILLIAM MORRIS AGENCY

Ladies and Gentlemen—EASY ACES

BEST WISHES

from

GUIDING LIGHT

ROAD OF LIFE

TODAY'S CHILDREN

(formerly Lonely Women)

IRNA PHILLIPS • CARL WESTER

BER LYTTEL

Stage Door Canteen's Officer of the Day

Sponsored by
CORN PRODUCTS

GREETINGS



THE CHICAGO TIMES

GREETINGS

RALPH GINSBURGH

of the
PALMER HOUSE ENSEMBLE
WGS-MTAL

BEST WISHES OF THE SEASON

Earle Ferris

RADIO FEATURE SERVICE, INC.

NEW YORK

CHICAGO

HOLLYWOOD

ANOTHER "SLEEPER"?

"VARIETY" hasn't discovered this program yet, but sponsors love it! It's a daily affair on which is lavished no production, no script, no sound effects, no interviews and scant publicity. But... it has NO COMPETITION, either, because it's the only program of its kind on the air!

People are interested in other people's conversations... whether overheard on a bus or over the microphone and THE FITZGERALDS have quietly worked out an angle new and unique and unpretentious: they simply let listeners eavesdrop on their breakfast table talk! Not everybody likes it: lots of people turn the key to the grounds that what's said is often trivial and inconsequential. But others will battle with the fury of Sinfara fans to keep this thirteen-year-old couple talking over the air just the way they talk whether before a microphone or in the privacy of their own home. In fact, THE FITZGERALDS BROADCAST RIGHT FROM THEIR OWN APARTMENT in MIDTOWN MANHATTAN with unattended doorbell, unswitched telephone, uncolored pet cats... and a colored maid. Evelyn, who is not "silenced" but who gets to work on time so rarely that she's almost a myth to the listeners!

This program... listed as "Peggy Preyer" and heard at 8:30 a.m. Monday thru Saturday over WOR... has been on the air since April 13th of 1932 but has had its present form only since last summer.

It has attracted this impressive list of national advertisers, many of them never before sufficiently interested in radio to use it as a selling medium:

BLUE MOON FOODS, INC.
BURLINGTON MILLS (Bar-Mil Fabrics)
DAVIDSON BROTHERS
(Marry Barron Slips)
GLIDDEN PAINT CO. (Speed Paint)
GOTHAM BROS.
GRIFFIN MANUFACTURING CO., INC.
HUMPHREYS MEDICINE CO.
INT'L. SHOE CO. OF ST. LOUIS
(Conformals)
RESINOI. CHEMICAL CO.
C. F. MATTALACE SALES CO. (You-All Brand French Salad Dressing)

Several agency men who have been laid up with flu and have this had the leisure to listen to them for a week or so, have found FITZGERALD fans themselves... so they tell us. Now we don't wish you any hard luck, but... well, make a note of the time just in case!

P.S. This ad was written and paid for by U. Fitzgerald. We enjoy our work: we're proud of the modest success our joint program has attained—and we hope one day to expand it to network proportions. For the sake of the record, we each do separate programs too. Ed Fitzgerald's "Almanac de Gotham" for Renault Clampane is heard four times weekly over WOR... and Peggy Fitzgerald's "Society Personal" observations are a twice weekly feature over WOR and the MUTUAL NETWORK... sponsored by Gotham History.



Ed Fitzgerald
THE FITZGERALDS

McClintock, Rounding Out 1st Year In Radio as MBS Prexy, Disciple Of Main St. Coverage, Better Continuity

By LESTER TUROFF

"Intimate Main Street" coverage is the prime factor in Mutual's recently reported increase in business, according to Miller McClintock, network prexy. In other words, Mutual's ability to localize the utility of an advertised product and to identify a local dealer with a program is responsible for the net's 40% boost in income in '43 and the December rate of commercial business approximately doubling the average 42 rate.

McClintock, who is rounding out his first year with Mutual, his first in any capacity connected with network operation, believes that the future progress of the net is predicated on the development and extended continuance of the inside coverage program fortified by the ability to bring good-will and better business management service into the markets. He emphasized the importance

of the small 250-watt stations in a setup of this sort and expressed gratification of the ability of Mutual to bring such an increased number of affiliates into the fold—he expects that the total net affiliates will reach 220 by the end of the year and together with the 38 Mutual stations brought into the network this extends Mutual's coverage over most of the U. S. and Mexico.

In discussing the broad overall picture of network operation, McClintock explained that he came into the field without any previous direct experience with the medium. He had had experience with all the other advertising media and was a specialist in indoor and outdoor advertising particularly since as prexy of the Marketing Research Foundation he had made a wide study of newspaper reading. But, he added, he knew less about radio than anything else. From this background, he had become aware of the essentially complementary nature of all the ad media and the result has been the friendly competitive outlook so far as Mutual is concerned which culminated in the dropping of the net's suit against the other networks.

He also said that he had be-

come strongly impressed by the unusual ability of radio for utilization not only as an advertising medium but also as a social influence. This has influenced him to strive for variety and to develop the typical adjustments of the net programs. As an outgrowth of this thought, McClintock developed the idea for the Program Operating Board. Function of this board is to improve programming and this is accomplished by bringing together five key station program heads who meet once a month to discuss the purchase and development of program material. This has also generated interest in selling radio to new classifications who had previously never considered radio for advertising—such as the insurance companies, there being four such sponsored programs on the air today, three of them over Mutual.

McClintock also pointed out a seeming paradox in radio advertising and operation today. He said that radio advertising had become so show-minded that it has forgotten that it is trying to sell a show at the lowest possible price and its main function is to provide low cost, highly efficient distribution of goods. The paradox exists in the picture and he feels that radio people have abandoned their part as showmen in the selling of time and have regarded for continuity. He expects that, with the future growth and increased importance of radio as a selling medium, the nets will arrange their broadcasting day according to some continuity plan and not sell time intervals, thus permitting a fluid listening period as opposed to the somewhat once-a-week pattern of network continuity as it now exists.

Seen Below Period Ahead

In the post-war period, McClintock sees a phenomenal increase in network volume aside from the immediate post-war period of readjustment. He believes there will be a need for network service as never before and explains that Mutual will answer this need by the expansion of its Main Street coverage plan together with the untapped use and development of the new broadcasting techniques in transmitting, such as FM and television. He believes that tele will eventually be a universal facility and explains that the net is presently cooperating with the DuMont Laboratories in research in the field and through the Don Lee net experimenting with its use.

Texas 'Skyline Patrol' Show's Talent Lineup

San Antonio, Jan. 1
Staff of San Antonio Aviation Cadet Corps' "Skyline Patrol" program, played over WYAL and the Texas Quality Network, each Friday evening, including the H. L. Hunt radio. Besides the program, group also appears before hospital and children.

Outstanding soloists on the airings, which are directed by First Lt. Charles J. Glendon, are: Pfc. Edward C. Platt, Pfc. Andrew G. Galney and Pfc. Gordon McRea. Platt was with the H. L. Hunt and a Dame quartet, Galney and McRea were heard on NBC and other networks. Glendon, First Sergeant, Thomas directs the chorus. He was formerly piano soloist with Andre Korntalens.

Philadelphia—Edward H. Carpenter, formerly a member of the staff of the Astrorandack Daily Enterprise, has been added to the KYW production staff.

Betty Behar replaced Marie DiGiovanni in the KYW madroom. Robert Bigham, formerly with WTAR, Norfolk, Va., joined the announcing staff of WIP. William Lides is the latest addition to the WFSB announcing staff.

CINEGUILD

NOEL COWARD'S

"BLITHE SPIRIT"

IN PREPARATION FOR PRODUCTION
TECHNICOLOR

by

CINEGUILD

ANTHONY HAVELOCK-ALLAN
RONALD NEAME
DAVID LEAN

TO BE DIRECTED
BY DAVID LEAN

GENERAL FILM

England's Foremost

ARE ISSUED



GAINSBOROUGH PICTURES

MAURICE OSTRER in Charge of Production
EDWARD BLACK—Producer

TOMMY HANDLEY
In "TIME FLIES"
Directed by Walter Forde

ARTHUR ASKEY
In "BEES IN PARADISE"
Directed by Val Guest

MARGARET LOCKWOOD and VIC OLIVER
In "GIVE US THE MOON"
Directed by Val Guest

PHYLIS CALVERT, JAMES MASON and
STEWART GRANGER
In "FANNY BY GASLIGHT"
Directed by Anthony Asquith

PHYLIS CALVERT and FLORA ROBSON
In "2,000 WOMEN"
Directed by Frank Launder

JOHN MILLS
In "BLUE FOR WATERLOO"
Directed by Sidney Gilliat

MARGARET LOCKWOOD
In "LOVE STORY"
Directed by Leslie Arliss
(Produced by Harold Huth)



GENERAL FILM DISTRIBUTORS

DISTRIBUTORS

Renting Organization **LTD.**

...ING FILMS THAT RESOUND!

TWO CITIES FILMS LIMITED

NOEL COWARD'S
"THIS HAPPY BREED"
In Technicolor

•
"ENGLISH WITHOUT TEARS"
*Written by
Tereuse Rattigan and Anatole de Grunwald*

•
BERNARD MILES
In His Own Production
"THE TAWNY PIPIT"

•
DAVID NIVEN
In "THE WAY AHEAD"

•
LAURENCE OLIVIER
In His Own Production
"HENRY V"
In Technicolor

•
LOUIS GOLDING'S
"MR. EMMANUEL"
Directed by Harold French

•
NOEL COWARD'S
"BLITHE SPIRIT"

•
"MARLBOROUGH— HIS LIFE AND TIMES"
by
The Rt. Hon. WINSTON CHURCHILL, C.H., M.P.
*Screen Treatment by
The Rt. Hon. A. Duff Cooper, P.C., D.S.O., M.P.*

A Production of the Archers

ERIC PORTMAN
in
"A CANTERBURY TALE"
with

*Sheila Simm, Dennis Price and Sgt. John Sweet, U. S. Army
Written, Produced and Directed
by*

MICHAEL POWELL AND
EMERIC PRESSBURGER

•
A Paul Soskin Production
"SIGNED WITH THEIR HONOUR"
Based on Juiles Aldridge's Novel

•
GEORGE BERNARD SHAW'S
"CAESAR AND CLEOPATRA"
In Technicolor
PRODUCED AND DIRECTED BY
GABRIEL PASCAL

Starring
VIVIEN LEIGH : CLAUDE RAINS

•
PAUL GALLICO'S
"SNOW GOOSE"
PRODUCED AND DIRECTED BY
GABRIEL PASCAL
Starring
DEBORAH KERR

**GENERAL FILM
DISTRIBUTORS, LTD.**



Ltd., 127-133 WARDOUR ST., LONDON, W. 1

Telegrams: GENFIDIS, Rath, London

Greetings to All My American Friends

FROM

HARRY ROY

Now Entertaining British and American Forces in the Middle East and North Africa

Returning Sometime in March to Open My Own Night Club

"THE SILVER WINGS"

IN EXCLUSIVE MAYFAIR, LONDON

Ambrose

*Wishes A Happy New Year
To All His Friends
In America*

FIRTH SHEPARDGeneral Manager
STANLEY FRENCH

Presents

Production Manager
DAN O'NEIL**London's 4 Greatest Hits****"ARSENIC AND OLD LACE"**LILIAN BRAITHWAITE
MARY JERROLD
NAUNTON WAYNE
FRANK PETTINGELL
EDMUND WILLARD
EILEEN BENNETT
MARTIN MILLER
CYRIL SMITH**STRAND THEATRE**432 Perfs. to Date
(2nd Year)**"JUNIOR MISS"**JOAN WHITE
RONALD WARD
FRANK LEIGHTON
LINDA GRAY
PEGGY CUMMINS
DOUGLAS STEWART
BETTY MARSDEN
PEGGY SIMPSON**SAVILLE THEATRE**332 Perfs.
To Date**"MY SISTER EILEEN"**SALLY GRAY
CORAL BROWNE
MAX BACON
HARRY ROSS
CHARLES FARRELL
VIRGINIA WINTER
ELLIS IRVING**SAVOY THEATRE**127 Perfs.
To Date**"HALFWAY TO HEAVEN"**BOBBY HOWES
and
SYDNEY HOWARD
BETTY STOCKFIELD
J. H. ROBERTS
LESLIE PERRINS
LESLEY BROOK
RONALD SIMPSON**PRINCESS THEATRE**31 Perfs.
To DateSeason's Greetings
To All My Friends
*Let Me Hear From You***LAWRENCE
WRIGHT***First and Foremost With the Hits!***LAWRENCE WRIGHT MUSIC CO., LTD.**
Wright House, Denmark St., London, W. C., England*Best Wishes for the New Year*

FROM

MARIE MARION

AND

NELSON CLIFFORD

FEATURED IN

TOM ARNOLD & LEE EPHRAIM'S

"FULL SWING"

Direction: PARNELL, 3, Golden Square, London, W. 1

SEASON'S GREETINGS from JACK HYLTON

PRESENTING

STOLL THEATRE, LONDON
 PLANAGAN & ALLEN in
 "HIDE-HI"
 Laughs with Music
 FLORENCE DESMOND
 OWEN CATLEY and "MONSEWER" EDDIE GRAY
 VICTORIA PALACE, LONDON (in association with LUPINO LANE)
 ARTHUR ASKEY in
 "THE LOVE RACKET"
 The gayest, happiest musical in town
 ROY ROYSTON and CAROL RAYE
 HIS MAJESTY'S THEATRE, LONDON
 EVELYN LAYE in
 "CINDERELLA"
 CAROL LYNNE - - GEORGE MOON
 TESSIE O'SHEA
 CAMBRIDGE THEATRE, LONDON
 DANIEL MAYER CO. in association with JACK HYLTON
 "PETER PAN"
 GLYNIS JOHNS - - BALIOL HOLLOWAY
 DIANE DEAKE - - CECILY BYRNE
 ADELPHI THEATRE, LONDON
 TOM ARNOLD presents IVOR NOVELLO in
 "THE DANCING YEARS"
 APOLLO THEATRE, LONDON
 H. M. TENNANT presents
 "FLARE PATH"
 OPERA HOUSE, MANCHESTER (Pre-London Season)
 "THE LILAC DOMINO"
 PAT TAYLOR - GRAHAM PAYN - ELIZABETH FRENCH
 RICHARD DOLMAN - BERNARD CLIPTON - LEO FRANKLYN
 NEW THEATRE, OXFORD
 "THE MERRY WIDOW"
 CYRIL RITCHARD - MADGE ELLIOTT - DIANA GOULD
 (Immediately Preceding Ensa Tour, Middle East)



GREETINGS TO ALL OUR FRIENDS FROM

Mr. and Mrs. Teddy Brown

AND THEIR CHILDREN

BLOSSOM and STEWART

With Especial Good Wishes to:

SOPHIE TUCKER

OLSEN and JOHNSON

STONE and LEE

SAM DOWNING

For Being So Charming to Us During Our Forced Stay in America

Season's Greetings

FROM

NAT MILLS and BOBBIE

'THE RARE RADIO PAIR'

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION CABLEGRAM

CLASS OF SERVICE
This is a full-rate Cablegram unless its deferred character is indicated by a suitable symbol preceding the address.

DEFERRED CABLEGRAM
CHARACTER OF THE MESSAGE

D. B. MILLER
PRESIDENT

138

SYMBOLS	
LC	Deferred Cablegram
HLT	Cable Letter
	Ship Radiogram

VARIETY, 154 WEST 46TH STREET, NEW YORK:

BEST WISHES AND NEW YEAR GREETINGS
TO VARIETY STOP I ANNOUNCE WITH PRIDE
THAT THE FIRST OF MY 1944 PRODUCTIONS
WILL BE GEORGE BERNARD SHAW'S CAESAR
AND CLEOPATRA IN TECHNICOLOR STARRING
VIVIEN LEIGH AND CLAUDE RAINS. REGARDS.

GABRIEL PASCAL



ANNE SHELTON

*Season's Greetings To All
My Friends and Listeners
In America*

Under Exclusive Management:—
AMBROSE ORCHESTRAS, LTD.
27, Old Bond Street
London, W. 1.

brian desmond hurst

sends greetings to his friends in the U.S.A.

STOLL THEATRES CORPORATION, LTD.

LONDON, W. C. 2

Managing Director PRINCE LITTLER

Telegrams: Oswastoll, Lesquare, London

Telephone: Temple Bar 1500

LONDON COLISEUM

STOLL THEATRE, KINGSWAY

CHISWICK EMPIRE

HACKNEY EMPIRE

SHEPHERDS BUSH EMPIRE

WOOD GREEN EMPIRE

BRISTOL HIPPODROME

CARDIFF NEW THEATRE

CHATHAM EMPIRE

DERBY GRAND THEATRE

MANCHESTER HIPPODROME

CHATHAM PICTURE HOUSE

LEICESTER FLORAL HALL

LEICESTER PALACE

BEDMINSTER HIPPODROME

NEWCASTLE STOLL THEATRE

ASSOCIATED THEATRES

ALDWYCH THEATRE, LONDON

FORTUNE THEATRE, LONDON

SCALA THEATRE, LONDON

ADELPHI THEATRE, LONDON

LYRIC THEATRE, LONDON

ST. JAMES THEATRE, LONDON

HIS MAJESTY'S THEATRE, LONDON

APOLLO THEATRE, LONDON

CAMBRIDGE THEATRE, LONDON

PRINCE OF WALES THEATRE, BIRMINGHAM

PRINCE OF WALES THEATRE, CARDIFF

THE HIPPODROME, COVENTRY

OPERA HOUSE, COVENTRY

KINGS THEATRE, EDINBURGH

LYCEUM THEATRE, EDINBURGH

KINGS THEATRE, GLASGOW

THEATRE ROYAL, GLASGOW

OPERA HOUSE, LEICESTER

THEATRE ROYAL, LEICESTER

ROYAL COURT THEATRE, LIVERPOOL

OPERA HOUSE, MANCHESTER

THEATRE ROYAL, NEWCASTLE

NEW THEATRE, NORTHAMPTON

**We Are Constantly Adding Theatres to the Circuit
Which We Fully Expect to Exceed 40
Before End of 1943**

Always in Need of Big Musicals and Straight Plays

Season's Greetings

Charles L. Tucker's Enterprises, Ltd.

ENGLAND

17 Shaftesbury Avenue
London

AMERICA

244 South Rodeo Drive
Beverly Hills, California

SEASON'S GREETINGS

FROM

EMILE LITTLER

NOW PRESENTING

IN LONDON

"CLAUDIA"

(In Association With
Lee Ephraim)

Second Year at the
ST. MARTIN'S
THEATRE

"HUMPTY DUMPTY"

Britain's Premier
Pantomime

At the
LONDON
COLISEUM

"SOMETHING IN THE AIR"
AT THE PALACE THEATRE

"PANAMA HATTIE"
AT THE PICCADILLY THEATRE

Both in Association with Tom Arnold and Lee Ephraim



EMILE LITTLER

ST. MARTIN'S THEATRE
LONDON

BERT FELDMAN and STAFF

SEND CORDIAL GREETINGS AND BEST WISHES TO
THE PRINCIPALS AND STAFFS OF M. WITMARK &
SONS AND REMICK MUSIC CORPORATION, WHICH
FAMOUS FIRMS THE HOUSE OF FELDMAN HAS REP-
RESENTED IN GREAT BRITAIN AND COLONIES FOR
VERY MANY YEARS.

GREETINGS ALSO TO GOOD FRIENDS IN THE FIRMS
OF SHAPIRO, BERNSTEIN & CO., INC., MILLS MUSIC,
INC., AND OTHER AMERICAN HOUSES WITH WHICH
WE HAVE HAPPY BUSINESS ASSOCIATIONS.

Feldman Buildings, Shaftesbury Avenue, London

EVELYN DALL

GREETINGS TO ALL MY FRIENDS BOTH SIDES OF THE ATLANTIC

Now Starring in
Bernard Delfont's Production

"SOMETHING FOR THE BOYS"

King's Theatre, Glasgow, Prior to London Production

Under Exclusive Management
AMBROSE ORCHESTRAS, LTD.

Old Bond Street,
London, W. 1

NEW YEAR GREETINGS

from

Chappell & Co., Ltd.

Victoria Music Publishing Co., Ltd.

Bradbury Wood, Ltd.

Sterling Music Publishing Co., Ltd.

New World Publications, Ltd.

FOSTERS AGENCY

GEORGE FOSTER

HARRY FOSTER

Established 50 Years

STILL LEADING IN BRITAIN

FILMS, VAUDEVILLE, LEGITIMATE, RADIO

Greetings to All Our Friends

Phone: REGENT 5367, 5368, 5369

Cables: CONFIRMATION LONDON

U. S. Associates: WILLIAM MORRIS AGENCY, INC.



**THE SYMBOL OF
SUCCESS WITH HONOR**

Greater Union... Australia's greatest Metropolitan circuit of theatres... has won the admiration of the entire industry and financial world with its spectacular achievements... Compliments to our distributor partners who backed our policy of progress.

NORMAN B. RYDGE
Chairman of Directors
Greater Union Theatres Pty. Ltd.
State Shopping Block
40 Market Street, Sydney

GREETINGS From AUSTRALIA

Tivoli Circuit of Australia, controlling Australian Vaudeville Theatres, wish to congratulate "Variety" on its Anniversary.

This Circuit is now prepared to book suitable acts to entertain the Fighting Forces down under and play the Circuit's Theatres throughout Australia. Acts desirous of making the trip should communicate with any of the following Representatives:

SAM KRAMER, Suite 510, Orpheum Theatre Building, Los Angeles.

BILLY DIAMOND, 1009 Woods Theatre Building, Chicago.

CHARLES ALLEN, RKO Building, Rockefeller Center, New York.

REEVES & LAMPOR, Dorland House, 14 Regent Street, London.

WALLACE R. PARNELL, General Manager and Producer of the Circuit, is now in U.S.A. booking acts and can be reached through any of the above.

*Greetings To All My Friends In America
With Special Hello To:*

***Irving Berlin,
Bob Hope
and
Adolphe Menjou***

Sid Field

*Prince of Wales Theatre,
London, W. 1*

The Season's Greetings and Best Wishes for 1944

TO ALL OUR FRIENDS IN AMERICA

FROM

Keith Prowse & Co., Ltd.

42-43 POLAND STREET, LONDON, W. 1

With Special Thanks

TO

SAM FOX PUBLISHING CO. for "THANKS FOR THE DREAM"

TO

SHAPIRO, BERNSTEIN & CO., Inc., for "FOR THE FIRST TIME"
(I've Fallen in Love)

TO

FORSTER MUSIC PUBLISHER, Inc., for "JUST A STOWAWAY"
(On a Ship of Dreams)

• INTERMEZZO • YOU ARE MY SUNSHINE • BRAZIL •

I'M THINKING TO-NIGHT OF MY BLUE EYES • DEEP IN THE HEART OF TEXAS

FRENESE • SAY A PRAYER FOR THE BOYS OVER THERE • MARIE ELENA

THE
OLD WISH
IS STILL
THE BEST
—AND SO WE
WISH YOU A
HAPPY NEW YEAR

•
SOUTHERN MUSIC PUBLISHING CO., Ltd.
LONDON, W. C. 2 • ENGLAND
•

General Manager
DAVID TOFF

• TO-NIGHT • WEEP NO MORE MY LADY • TABOO •

Season's Greetings from

BEG CONNELLY

CAMPBELL, CONNELLY & CO. LTD.
10 DENMARK STREET,
LONDON, ENGLAND

Publishers of the following great international successes . . .

"MY DEVOTION," "LOVE IS A SONG," "WHISPERING GRASS," "KEEP AN EYE ON YOUR HEART," "ALL OUR TOMORROWS," "JOHNNY ZERO," "PONY EXPRESS," "IN THE BLUE OF EVENING," "IF I HAD MY WAY" and "THE HOMECOMING WALZ"—ALL IN 1943!

DON MARINO BARRETO CUBAN ORCHESTRA



*Greetings to All My Friends
In North and Latin America*

STILL THE ONLY CUBAN ORCHESTRA
LEADER IN ENGLAND

Undisputed King of Latin American Rhythm

Recording Exclusively for H.M.V., B.B.C., Home Service,
Overseas and Forces Wavelengths

Permanently Featured at EMBASSY CLUB, London's Most Exclusive Nitery

TWO CITIES FILMS, Ltd.

Produced:

"IN WHICH WE SERVE"

—"The best film of the war..." (Daily Mail)

"THE GENTLE SEX"

—"One of the finest pictures ever made..." (Daily Mirror)

"THE FLEMISH FARM"

—"An heroic story quietly and movingly told." (Daily Telegraph)

"THE LAMP STILL BURNS"

—"A fitting epitaph for that self-effacing and highly intelligent actor and director, Leslie Howard." (Daily Mail)

"THE DEMI-PARADISE"

—"The best comedy about Britain at peace and at war." (Daily Mirror)

To Be Presented:

NOEL COWARD'S

"THIS HAPPY BREED"

(In Technicolor)

"ENGLISH WITHOUT TEARS"

Written by Terence Rattigan and Anatole de Grunwald

BERNARD MILES

In his own production

"THE TAWNY PIPIT"



LAURENCE OLIVIER

In his own Production

"HENRY V"

(In Technicolor)



DAVID NIVEN in

"THE WAY AHEAD"



OTHER IMPORTANT SUBJECTS
ARE NOW IN PRODUCTION

Future Productions Include:

"MARLBOROUGH"

By the Rt. Hon. WINSTON CHURCHILL, C.H., M.P.



NOEL COWARD'S

"BLITHE SPIRIT"



DAPHNE DU MAURIER'S

"HUNGRY HILL"

"TALLEYRAND"

By the Rt. Hon. A. DUFF COOPER, P.C., D.S.O., M.P.

AND MANY OTHER GREAT SUBJECTS

TWO CITIES FILMS, Ltd.

HEAD OFFICE:

15, Hanover Square

London, England

Tel: Mayfair.1227 (7 lines)

PRODUCTION OFFICES:

Denham Studios

Denham, Middx, England

Tel: Denham 2345

Greetings to All My American Friends

Last Year's Activities:—

"THE MERRY WIDOW"
"NO, NO, NANETTE"
"THE STUDENT PRINCE"
"DUCHESS OF DANZIG"
"PANAMA HATTIE"
(Starring Bebe Daniels)

This Year's Line-Up:—

"SOMETHING FOR THE BOYS"
Musical Version of
"SAILOR BEWARE"
(Starring Max Miller)
And Several More to Follow

NICHOLAS BRODSZKY

Can. Gov't Now Big Film-User

By PAUL GORMLEY

Ottawa, Jan. 1.

The extent to which the Canadian government is using films is believed to be at least equal to that of any other government in the world. It's been doing it for a long time—ever since 1917—but only in the last three years has it become the vast system it is today. The reason for the sudden, fast and wide expansion is the organization of the National Film Board, headed by John Grierson, who, since January, 1943, has also been chief of the Wartime Information Board, Canada's OWI.

After it got started late in the last war, Canada's motion picture production led all Empire countries for 10 years. Then the depression and the arrival of sound cut in on it and it drooped. The old Motion Picture Bureau got sound in 1934, and four years later Grierson, then known in England as a documentary producer, was brought here to make a survey of film possibilities. In 1939 he was appointed Film Commissioner with the passing of the National Film Board Act by parliament.

At first, the NFB had only five

members, including Grierson, Ross McLean, a former Rhodes Scholar and secretary to Hon. Vincent Massey, Canadian High Commissioner to the United Kingdom, who is now deputy film commissioner; and Stuart Legg, co-producer of documentaries in England with Grierson, now producer-in-charge of the NFB.

Today the NFB has 460 people working with it and, since 1940, has produced 189 documentaries, 119 newscasts and trailers and numerous complete newsreel stories, as well as doing a lot of other things not relative to films, such as a regular mail service to newspapers and other publications and the production of posters through its arts branch. Plans already underway call for a heavy increase in all its work.

The NFB is not a lone eagle. Its main purpose, defined in the Act, is to serve as a film producing agency for the government and so far the departments making use of it have been principally the Munitions and Supply, Warime Prices and Trade Board, National Selective Service and Wartime Information Board.

Commercial houses get two of its products in regular series: "Canada Carries On," of which there have been 46 produced, including "Churchill's Island" which got an Oscar for the best documentary of 1942, and "World in Action" (18 so far). CCO gets Canadian distribution only, handled by Columbia, but WIA goes into the US through United Artists.

The non-theatrical field looks like

the future work of the NFB. In this there are three outlets: the rural circuits, taking 16 mm. films into rural areas of the Dominion, including schools; the industrial and trade union circuits, showing films in war plants and union meetings, and the film libraries, located across the country and co-ordinated with a voluntary projection service with the co-operation of the Kiwanis International and Junior Boards of Trade. NFB also keeps 33 Canadian offices in other countries supplied with 16 mm. films for official screenings or for loan to schools, CCO and WIA prints are released to the non-theatrical distribution after they have been in commercial houses for six months, and a great many NFB films made for 16 mm. circuits never get into the theatres.

Production in the NFB includes, besides the commercial output, numerous industrial films, service training films, special women's films (food, conservation, etc.), and special issues for the National War Finance Committee (Victory Loans), as well as the newscasts in both French and English. In Ottawa, the NFB has two projection rooms of its own, a third located in the National Research laboratories, and operates another in Rideau Hall, house of the Governor-General.

The NFB technical division, headed by Harry Randall, includes an animation department, special effects, sound, processing laboratories, cutting rooms (negative and positive) and a good-sized camera department. It has its own music department, headed by Jack Kasch, which produces original music for film releases.

Publicity comes out of the Graphics division, which also has the arts (posters) and stills. The NFB headquarters in Ottawa is housed in four buildings, the main one having been a sawmill once, located across the street from the now-vacant Vichy legation. The contrast between the super-modernistic legation and the ramshackle NFB building is awful. NFB administration is topped by the board itself, headed by Major-General the Hon. L. R. LaFleche, war services minister, and including three civil servants and three other citizens.

That's the setup to date. Next year, if plans now made are carried out and other similar ones designed, the picture will be vastly different—and bigger.

Clasa to Make 14; 9 For Mundiales in Mex Pic Prod

Mexico City, Dec. 25.

First indication of the amount of Mexico's pie production in 1944 is the announcement by two of the biggest local producers, Clasa Films and Filmas Mundiales, that they will make at least 23 features during the new year.

Clasa will make 14 and Mundiales nine.

EVELYN DALL BOFFO IN GLASGOW 'BOYS'

London, Jan. 1.

Bernard Delfont's production of "Something for the Boys" opened to a good response in Glasgow last week for a month's run prior to its London playdate. Evelyn Dall, in the Ethel Merman role, is outstanding.

Three West End matinees are being bid for the London run of "Boys."

GREETINGS
TO ALL MY FRIENDS
FROM LONDON

NICHOLAS BRODSZKY

Under Contract to "Two Cities Films, Ltd."

"French Without Tears"

"Spy for a Day"

"Freedom Radio"

"Quiet Wedding"

"Unpublished Story"

"Tomorrow We Live"

"The Demi Paradise"

"English Without Tears"

LATEST HIT SONG:

"A FOOL WITH A DREAM" (Keith Prowse)

MR. & MRS. SIDNEY FISHER

Send Personal Greetings

To Their Friends All Over the World

HOPE TO SEE YOU SOON

Still TAILORING to the Best People in the Show World

Business as Usual at:—

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Greetings To All Our American Friends

PHIL and SID HYAMS

Francis, Day & Hunter, Ltd.

SEND GREETINGS

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BEST WISHES FOR 1944

To All Their Friends in America

FREDERICK DAY—JOHN ABBOTT—EDDIE DAY

A HAPPY NEW YEAR

from

MANNING SHERWIN AND VAL GUEST

(MUSIC)

(LYRICS)

Current Stage Productions

The London Musical Hit "SOMETHING IN THE AIR"

With JACK HULBERT and CICELY COURTNEIDGE, Palace Theatre

"MAGIC CARPET"

Direct from long run at Princes Theatre
ON TOUR

In Preparation

An Original Musical Comedy for Firth Shephard for Spring of, 1944

Current Films

Gainsborough Picture "MISS LONDON, LTD."

Gainsborough Picture "BEES IN PARADISE"

In Preparation

Gainsborough Picture's Mammoth Musical for 1944

"SING A SONG OF SIXPENCE"

Season's Greetings

TO

All Our American Friends

WITH

Special Hello to Our Associate

ABE ARONSOHN

FROM

HARRY SADO

BOB and ALF BARNETT

And Entire Staff From

400 CLUB

AND

EMBASSY CLUB

Still the Most Exclusive Night Clubs in London

MOST OFTEN ON THE HIT PARADE

[Recaptulation of songs appearing in first, second and third place on the 'Hit Parade' from January, 1943, to date.]

	1	2	3
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Deal With English Radio

English Borrowed Idea

ASCAP Born Same Year

agreement between the PRS and ASCAP in October, 1929, for a period of three years, 1, 1930, on the basis of an annual payment of \$100,000 to PRS of a lump sum of \$15,000 but PRS pay the American Society 50% of the actual fees for the benefit of the writers and publishers.

Where American publishers had English representatives that proportion was paid to the British representative who again split with their American publishers 50-50 so that in effect 75% was going to the States with the English associate keeping only 25%.

This agreement was purely experimental and it didn't need much experience to discover a distinct

in favor of the American members. One disagreement between the PRS and the British members was which to distribute the American contributions. In 1932 a visit was made by Leslie Boosey, as chairman of the PRS, accompanied by myself, with the object of endeavoring to conclude a new agreement on more equitable lines. The chief difficulty on the American side was that the British members had no means of ascertaining what would be a fair sum to pay. I found, however, the principal radio networks were publishing a daily radio log with the titles broadcast and, with some figuring of my own, I came to the conclusion that the ratio of English contributions to the total of the American contributions represented only 1% of the distributable revenue.

'6% John'

Before meeting their foreign relations committee, suggested to our chairman that we should press for the use of the PRS repertoire based upon the analysis of the programs of the principal networks or, if that was impossible, 6% of the distributable revenue. The alternative suggestion was received with mirth and for a long time was known as "John's." Finally, however, it was agreed that payment should be made on a program basis and to the work near my calculations were, our share for the first year was 4.25% and it has averaged about 4% over the last seven years.

This same system was adopted for other foreign societies and to a more limited extent for ASCAP's own members.

These societies serve a great double purpose by protecting the rights of authors, composers and publishers and providing a medium through which users of music for public entertainment can get a clearance for the copyright music of the world at an agreed tariff. At the same time powers which these societies hold should always be properly used and consideration given to that great third party, the listening public.

Duke-Dukelsky's Stints

Simultaneously with his honorable discharge from the U. S. Coast Guard, Vernon Dulce (Vladimir Dukelsky) pursues his double musical career. Dukelsky's Violin Concerto will be played by the N. Y. Philharmonic Jan. 6 and 7 under the direction of Artur Rodzinski, with Ruth Bussell as soloist.

Mann's Name Change

Albany, N. Y., Jan. 1

Mann Music Co., Inc., New York

has changed its name to Bartlett

Letters to this effect have been

lied with the Secretary of State.

here.

2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 26

Freddie Phillips, for years, with Feist, has moved over to Famous Music in N. Y.

BAND BIZ NOW MINUS A 'HOT' PERSONALITY

By **BERNIE WOODS**

Harry James turned the field-toppy-turvy in the final half of 1942 and the early part of '43. He reached a popularity peak in that period which even Glenn Miller never achieved. He could have, for example, gone on the theatre tour at high guarantees against splits up to 50-50 from the first \$10,000 deals that only one other leader, Kay Kyser, had ever been able to obtain in major houses. Yet James refused them. Money doesn't interest him; the trumpet, so far nobody has proved that he's kidding; he has turned it down and down and down, almost consistently, since Kay Kyser took it away from him by hand-merch, and he conscientiously refused to work more often than absolutely necessary. He prefers loitering in Hollywood, doing his nightly Chesterfield radio programs and making Metro pictures.

James can hardly be censured for refusing to circulate himself and n (Chesterfield, his sponsor, is after him constantly to get out an show himself, based on a falling Crossley), but his virtual retirement action hasn't helped his reputation, or, and this is most important—the band business. He has left it without a focal point from which interest a and music derives benefit.

Like every product or personality that succeeds and wishes to maintain that success, it is vitally necessary to sustain interest and conversation. Even when some portions of the public, and magazines and newspapers, were deploring the house-wrecking antics of jitterbugs at the Paramount theatre, N. Y., or elsewhere, the resultant publicity was healthful advertising for the band business as a whole.

It is agreed that other top bands are doing business, big business, in fact, especially over the past holidays. But what about the few months prior to Xmas, when the bottom seemed to drop out of some band that were grosses and at other spots played by leaders close to, but not among, the charmed circle of the first 10. The lack of interest in bands, reflecting from the lack of an outstanding personality, could easily have contributed to the b.o. drop-off.

There is no doubt that the recording controversy, which finally was settled partially late last November when Decca signed with the AFM, and the lack of manpower and materials, which have been a barrier to the recording companies, also share in the dropoff of band excitement. Circumstances forced the disc outfits to concentrate on top disc names to get full returns from the product they were able to market, and as a result, new personality got the opportunity to break through into public favor.

All these factors could have been responsible for the tremendous spurt of interest in Frank Sinatra, who seems to have captured the fancy of the kids who formerly followed bandleaders exclusively. It's generally admitted by agency men, managers, leaders, etc., that the baritone has managed to divert attention from the band business. And the absence of a really strong band name left the field wide open for such an occurrence.

Dr. G. M. D. C.

Another theory, and it's almost the reverse of the above, is this: The draft has taken a vast majority of the youths who helped boost the bar business to its present status and as a result the major portion of the younger public constantly available to demonstrate loyalty at the b.o., is made up of younger girls. And from recent performances Sinatra evidently has every one of them camped on his trail. Attention that it

Sinatra's earnings were not too great during '43, despite the popularity he built up. But during the coming year, figuring only commitments already made, the singer is a cinch to gross between \$750,000 and \$1,000,000, probably closer to the latter. Out of this, with expenses and taxes, he

Sinatra's most important earning effort will be the Vimm's vitamin program, which he debuts tonight (Wed.) on CBS. He is drawing \$12.38 a week for it, out of which he will pay for talent accompanying him figured at about half the figure he's paid. Lucky Strike's Hit Parade paid him \$2,800 weekly (WLB is still sitting on a request to raise his pay).

\$750, however). His income from recordings probably will amount to \$100,000 (figuring current production), which is conservative. On the latter two items his expenses are negligible. Add to that another \$60,000 from RKO for two films and possibly another \$150,000 from Warners for one outside film (deal in negotiation when this was written).

he would probably net \$60,000, based on the take and expenses of recent trio of theatre weeks.

The War Song of World War II

Taking Care of Itself

WAR SONGS

Music War Committee Chairman (Who Should Know) Reviews Some Problems Entailed

By OSCAR HAMMERSTEIN 2d

Shortly after the war started, writers were haphazardly bombarding their publishers with all kinds of well-intentioned but misdirected patriotic sentiments. Many of these contained a much higher proportion of bathos than of sincerity, and anything they were likely to elicit was played by dance bands they were not welcomed by their audiences. Not many months passed before the bands had contracted a definite allergy to all songs that contained the least element of bathos. They decided that the public just didn't want them; it didn't take long for their allergy to pass on to the publishers.

The songwriters began to become somewhat bitter about the whole subject. He accused the bands and publishers of not being patriotic. Some good war

Oscar Hammerstein songs were blocked because of the general prejudice, and the general prejudice was caused by too many war songs that were not good. And this is not to be charged to the publisher or the band-leader, but to the writer.

[illegible]

The study of war song values uncovers unsuspected complications and distinctions. It is not enough to find a song related to the war that has the elements of popularity; we must decide whether we feel that song *should* be popular. We must refrain from putting our stamp of approval on songs that might in any way encourage complacency, disunity, or wishful thinking about how near we are to the end of the war and what an Elysian existence will be ours on the day after the armistice.

Sell a Song to 'Sell' A President—And 'Fails'

By JAMES J. GELLER
(Warner Bros. Coast Story Editor)

It's about time for a new, rousing presidential song or maybe some kind of hymn of hate calculated to place us on the side of the angels. And before the band saffrs playing us off our bases, I'd like to describe to you how theme songs are written and let you draw your own forewarned-is-forearmed conclusions.

When I wrote, on with Charles N. Harris, the old-time songwriter who took and composed "After the Ball," addressed the News to Mother, and half a hundred other bravura exhibits that chanted dolefully of the future never came. That year of love, vanished hopes and little that never came. That year of love, the lowest common denominator. My sole asset was an invincible brassiness which forced me to conceive a plan to have Harris submit a march to the Republican National Committee, whose candidate, Calvin Coolidge, was the favorite for the election. It was accepted. I had 25 copies of the election march, 25 copies at four cents each. We pictured that the Republicans had more campaign cash than the Democrats. So Harris dipped into his catalog and drew out an obscure march tune that he had published 20 years previously, copied it on music paper and printed it in the White across the top of the first page: Calvin Coolidge to the White

We palmed this japery off as an original composition. Both of us concentrated on the chorus. It read like this:
Here's to our candidate, the prince of men,

So let's join and sing with gladness,
There shall be no gloom or sadness.
Give three big hearty cheers for him we love,
To the White House he will be sent,
For he's our next President.
So here's to our chief and our friend,
Calvin Coolidge.

My task was to foist it upon the National Republican Committee. My arrangement with Harris stipulated one cent for every copy sold. I managed to edge my way into the

offices of the publicity director of the G.O.P. in order to remind them that Charles K. Harris, dean of American songwriters, author of "Break the News to Mother" and other great ballads that swept the nation, had just completed a new march in honor of Calvin Coolidge, and, as a tribute to the millions of fathers, mothers, sons and daughters in America, it was the moral and natural duty of the Republican party to accept it in quantity lots at four cents a copy for distribution in every home.

But, you can't keep a couple of larcenous patriots down. Harris and I secretly agreed to change the title a bit. Instead of Coolidge we made it the 'John W. Davis, March to the White House.' Then we substituted Davis' name for Coolidge in the chorus and went to try our luck with the Democratic National Committee at the old Belmont hotel on 42nd street in N.Y. The entire Democratic headquarters was infested with salesmen, printers, crackpots and such blwigs as James H. Gerard, Jesse Jones and Cordell Hull. Each day they put us off.

Finally we cornered Claude W. Bowers, our president ambassador to Chile. We took him to Harris' office. Harris played the match. He played it again. Then sang. Harris was a slight stoutish fellow who had finished. Bowers lit a cigar. "So you're Charles K. Harris," who wrote "Break the News to Mother," he said. "Let me tell you something. I was in Terre Haute on July 4, 1899. Ten thousand people were in the public square listening to patriotic orations. Suddenly the band broke into the strains of your 'Break the News to Mother.' The crowd went wild. It was an inspiring sight. I am proud to meet you. A man who can write songs like that can 'swing a nation.'"

The next week Harris was the recipient of an order for 200,000 copies of the march—with photographs of the Democratic-presidential candidate on every cover. After anxiously making sure that we had eliminated the Republican candidate's name, we delivered the music as per contract.

Now, to the best of my knowledge the march was played only once. It was at a rally of the party in the old Madison Square Garden which was attended by all the principal candidates of the Democratic Party.

I don't know what they did with the 200,000 copies of the sheet music they had bought, but we stayed under cover for some months afterward, for to this day I am not at all sure but what the march may have caused the Democratic defeat.

I don't know who is going to write the songs that will swing us into the next Presidential election, but I thought you'd like to know, beforehand, something of the passionate sincerity that impels the publication of most such stuff.

In our case, we were lucky. For if the song had really done what Bowers hoped it would Davis would have been in the White House and Coolidge wouldn't have preceded Hoover. And all for four cents a copy.

Virtue Remains Triumphant As Gay 90s Tunes Rebo

By BEATRICE KAY

The ditties of the Gay Nineties are now enjoying a renewed upsurge of popularity. The oldsters who remember them at the tunes of their kid days not only keep humming them themselves but even their children have acquired a yen for the oldies. Take a look at the record sales, watch the radio stations play the record sales and listen to the radio.

A good deal of this renewed popu-
larity can be attributed to films. *Pier-
ce* Hello, Frisco! *Coney Island*, and
"Rosie O'Grady," to name a few. The
old tunes, have been good 'ole, because the
older generation with its nostalgia can
sit back and recall the days when life
seemed happier and easier, while the
youngsters, who have been raised on
jive and hot licks, take to the mauve
decade tunes with an equal gusto though

Beatrice Kay

When the Magpie Clinker, Eva Jane Quays, Nora Bayes and Honeyboy Evans gave out in the twenty, thirty days their deliveries, individuals like Bessie were a part of the era they lived in. Songs like 'Just a Bird in a Gilded Cage,' 'Course I'm an Aching Heart,' or 'My Mother Was a Lady' were the order of the day. The lyrics were never original. If a tear had to be pulled, it was pulled with the pathetic, the throat catching technique and gestures a la the command. All the stops were pulled and the schmaltz was put on thick and heavy. Nobody thought of it as burlesque. It was what the audience expected—and got. People out front loved it. They blubbered, drew their moral lesson and went home satisfied.

And it went over with a bang. Sounds like pure hard today, but it was all part of an era full of grand gestures. Comedy was broad. Virtue was triumphant. Villains were

What seemed so natural at the turn of the century seems hilarious today. So the youngsters whoop it up and splash their sides, while their parents, or grandparents, either in their handkerchiefs with nostalgic tears, or wonder what the

The boys in the service camps at which I sang have the same liking for comedy they had in civil life. They like the old-time tunes, complete with gestures, because they appeal to their sense of humor. But oddly enough the nascent quality and high moral tone of the lachrymal tunes sometimes hits them hard. A lot of these kids are away from home for the first time and anything reminiscent of the folk back home, of the corner drug store, appeals to them.

Popular Appeal Will Take

Its Course Sans Any Synthetic Hypo

By ABEL GREEN

Much has been written on war songs, and for all we know we may already have the 'Over There' of World War II. After all, Cohan's epic never got its fullest recognition nor did it attain its full stature until long after we were in the strife, and the same be true of 'Praise the Lord and Pass the Ammunition' or 'This Is Worth Fighting For,' or 'Coming in On a Wing and a Prayer,' or 'This Is the Army, Mr. Jones.'

Fact is that nobody has yet been able to lead the nation to the musical trough and make 'em drink. You can pound at 'em through all manners of high-powered songplugging and 'em through all manner of high-powered songplugging and exploitation, but what they'll accept. One never knows until the copies move off the racks.

We may deprecate the 'Goodbye, Mama, I'm Off to Yokohama' and 'Remember Pearl Harbor' and 'Don't Sit Under the Apple Tree' type of song, but nevertheless they did enjoy a certain vogue, puerile as it may have been regarded, and did sell a sizable amount of sheet music and records. And that proves plenty about any pop song.

We've seen this to be the case in and out of the Army. This writer was appointed special consultant to the Office of War Information, but found that Oscar Hammerstein, 2d, and his Music War Committee of the American Theatre Wing had already delved into the same problem—that of getting the 'correct' war songs. What happened? Nothing.

Berlin's Theory Correct

Irving Berlin has since been proved perfectly right when he wrote 'Variety' that nobody has yet cooked up a song hit via a contest. This was in answer to the Theatre Wing's idea of a songwriting contest. True, many good tunes were thus inspired, mechanical as may have been the artifice, but the alpha and omega of everything is public acceptance.

In the two years post-Pearl Harbor there has been noted a certain sequence of popular thought. First was the attempt at bravado and threat, viz., the Yokohama and Pearl Harbor and marching-to-Berlin cycle. Pretty soon it became apparent we had nothing to cheer about; the reverses were grim, the preparation slow, and, while Victory was certain, none the less we were in no position to do any bragging.

The 'Faith' Cycle

Then came the faith ('Praise the Lord') and sentimental cycle, interspersed with the now-dont-be-naughty thought, 'Miss You,' a 1931 pop, written then as a nostalgic song longing, took on new wartime connotation. The patriotic 'This Is Worth Fighting For' was married often in the early days by rhymed cracks from audiences directed at bands and singers. The 'I'll Be Home Again' was a wartime favorite, as was the Apple Tree 'idea was a bit ahead of itself last year, but, given a reverse twist—i.e., where the girls back home reassure their sweethearts in uniform—it's now a popular vogue. For instance, 'No Love, No Nothing Till My Baby Comes Home,' 'The Ethelmer Young or Too Good,' etc.

The faith, always a wartime favorite, and crowd, is exemplified by 'Wing and Prayer' and 'Praise the Lord.'

The attempt for 'correct' songs, even for the boys in the service, also proved somewhat abortive, as witness the work done by the committee which picks the Army Hit Kit albums. Sometimes we vote for certain 'properly inspirational' tunes, but even the soldiers themselves year for the sentimental oldies, again proving the axiom that you can lead a song to the mike but you can never make the public buy it.

For some reason, a 'Dirty Gertie from Bizerte,' a 'Waltzing Matilda' (Aussie), a 'My British Buddy,' Irving Berlin's showmanly interpolation into 'This Is the Army' for its London premiere, and even a novelty like Noel Coward's satirical 'Don't Let's Be Beastly to the Germans,' get more attention than the songs primed for mass appeal.

Of all the patriotic songs, 'There's A Star Spangled Banner Waving Somewhere' continues the marvel of the business as a solid seller. It has long passed 1,000,000 copies and while a frank 'hillbilly' type song (Paul Roberts and Shelby Darnell wrote it; Bob Miller publishes) and it's still big on the coin-machines.

In line with "Wing and a Prayer" (by Harold Adamson and Jimmy McHugh), it points up McHugh as one of the foremost songsmiths of this season with some 60 tunes to his credit this year. His "Say A Prayer for the Boys Over There" has been a best seller for the past couple months, too, and it evidences strength to continue for a long run in the top 15.

Other War Song phenomena must include the unusual international attention given "Lili Marlene." This frank Nazi song, clicked with our troops in North Africa, having been beamed to them for propaganda purposes, but the Allied soldiers gave it a lyrical switch so that it wound up very anti-Hitler. John Steinbeck and others wrote elaborate

There was some to do about "When the Lights Go On A-Over the World" as "wishful thinking" and in another way a new British ditty says the same thing, "I'm Gonna Get L-Up When the Lights Go Up in London."

Pop Songwriters' Union, Led by Connelly Now in Critical '43

A Mouthful of Band Biting

Heard Columnist Recalls When Maestros Really Ruled Themselves

By LOUIS SOBOL

It occurs to me some of the color has evaporated from our name bands. The boys who used to scorch lick and the melodious lava flows from the hot trumpets and the clarinets, but where O' where has their imagination dried?

What I mean is what has happened to the elaborate titles the bands used to carry as descriptive deceptions?

Remember the Hot Shot Hoosiers? Sisale and Blake and their Shuffle Along Orchestra? Paul Trentine and his Band from Lonely Acres? McKinney and his Cotton Pickers? The late Louis Katzman and his Persians?

Now what do you get? Just names of a leader—Benny Goodman, Artie Shaw, Vaughn Monroe, Tommy Dorsey, Cab Calloway, Duke Ellington, Ozzie Nelson, Glenn Miller, Xavier Cugat, Harry James, Names, that's all.

There are exceptions. It's still as far as I know, Guy Lombardo and his Royal Canadians, Abe Lyman and his California, Fred Waring and his Pennsylvanians, Glen Gray and his Casa Loma orchestra.

But do you go back to Earl Fuller and his Rector Novello Five (a fellow named Ted Lewis was the director), Frankie Napoleon and his Emperors of Rhythm (nothing less than emperors), Clyde McCoy and his Sugar Blues, Harry Reser and his Eskimos, Hank O'Hare and his Gential Gentleman (most of jazz's dearest), Joseph C. Smith and his Victor Records?

Here are some more: Eddie South and his Dark Angels, Harry Horlick and his Harmonies, Jimmy Carr, Doctor of Melody; Larry Funk and his Band of a Thousand Melodies, Artie Hand and his California Ramblers, Duke Ellington and his Washingtonians, Benny Rapp and his New Endlesses, Hong Kong Billy Kerr and his Creightonites, Mill Shaw and his Detectors, Sammy Robbins and his Balkinemes.

I can keep this up as long as I want. I'll mention Miss Blue and White Diamonds, Freddy Wiedemeyer and his 7-11 Orchestra, Merle Johnson and his Courtiers, Jack Crawford, the Clown Prince of Jazz, Paul Blue and his All Stars, Lloyd Hunter and his Isle of Blues band, Willard Robinson and his Deep River boys, Gus Arnheim and his Californians (what, an' Arnheim?), and George Jessel and his Merry Melods and his Ripping Rhythms (not too long ago, of course).

Want more? Well, how about Joe Daniels and his Hot Shots of Dramatics, Bud Freeman and his Blue Devils and his Kansas orchestra, Jimmy Greier and his Musical Hosts of the Coast, Danny Barkens and his Fly-Cats, Katz and his Kittens, Jan Smith and the Top-Hatters, Art and the Brigade and his 14-Virginians, Johnny Johnson and his Hoosiers, Harold Leonard and his Red Jacks, Ted Rio Fito and his Oriole Terrace Orchestra, Art Kamei and his Kaiser-in-the-Air, Horace Heidt and his Heidt Brigade, Coon-Sanders and the Kansas City Night Hawks?

And more: Les Brown and the Duke's Blue Devils, Hal Kemp and his North Carolina Tarheels, Charley Kerr and his Quakers, Irving Aaronson and his Commanders, Buddy Rogers and his Collegians, Art and his Musical Skippers, Jean Goldkette and the Vagabonds, Sam Lanin and his Troubadours, Florence Richardson and her Queens of Rhythm (the first all-girl band), Louis Armstrong and his Hot Five.

Take it from there, chums. That's all my memory holds.

Changing Band Styles

By BERNIE WOODS

The coming year may see a greater change in band styles than any period since the so-called "swing" era. The tentation from the Guy Lombardos, Wayne Kings, et al. In among swing and an interesting trend has been noted. Most great and swing bands alike toward a more virtuosic, more advanced, a happy medium as it were, between the two opposed styles.

Leaders derived slightly from the business of caving the ears of anyone willing or foolish enough to get too close to a bandstand. They equipped themselves with virtuoso, every maestro who employed this style of music has learned, succeeded well, or tried to learn, to play a ballad straight (not all have).

All during the swing era the style of band the trade has called "mickey mouse" continued on in the one groove, content to be working in the same old groove. Many of the bands in this field are non-instrumentalists and not as young as the swing contemporaries. For this reason some felt they couldn't compete with the Goodman's or the virtuosos. All. However, there has been an upheaval in sweet ranks. Almost every week there is news of a sweet band warming up. Such maestro as Jan Gasler and Tommy Tucker raised themselves of the honey and formed outfits designed to top as well as ball. They now have combinations that are desirable.

On top of the vitamin-taking by these leaders came Count Basie, who is an outstanding example of the way swing bands are softening and melting. Many of the bands are backing away from the brass-busting style he formerly employed. When he opened at the Lincoln Hotel, N. Y., a few months ago, he was greeted out by a very warm, conversational buzz of a large opening night crowd. This is the bandbox-style Lincoln's Blue Room.

But has this been a complete change? Not really. Negro rhythm style that for noise always far surpassed the loud

Music Biz Also Rode Wartime

Prosperity Crest—800,000 to

1,000,000 Sheet-Sellers

By ABEL GREEN

Let's face it. Here are the incontrovertible facts, the No. 1 and No. 3 songs of Wartime 1943 were "Paper Doll" and "Pistol Packed Mama" in that order. In the decade was 'You'll Never Know'.

Historians may well point out that in the midst of crises, whether it's war or depression, some novelty and seemingly pointless tune comes along, whether it's a "Ja-Da," "Lily of the Valley," "Music Goes Round and Round," or "Bei, Bei, Bei Du Schein," and asserts itself. That's all there is to it. 'No account' for people's tastes is never truer than in show business.

But despite the editorials deriding and maligning the allegedly insane lyrics of "I Want a Paper Doll That I Can Call Me" or, as in the case of British Broadcasting Corp., it was taboos for a time because it supposedly represented women to be fickle and faithless, the drama behind this quarter-of-a-century-old song made good copy none the less. It spawned a curious saga in the life of one Johnny S. Black, who died in a head-on knock-someone-out, only to have his "Paper Doll" a posthumous smash, with tens of thousands of dollars accumulating to the benefit of an indigent father, now some 91 years old, and an estranged wife. Black, who with Felix Bernard composed the yesteryear sensation, "Dardanella," thus never tasted the economic fruits of two or perhaps the world's top pop song smash. For "Dardanella" too, was sold out by the hapless songsmith to the publisher long before it was disked into a many-million-copy recording hit.

Other big songs of the year, besides the above-named, were "Wing and a Prayer," "Sunday, Monday and Always" and "The Girl on the Boat." By the latter, which was the one which pitched "My Ideal" into big brackets, also. "Time," having a couple of tried 1931 Valente and Jacques Renard, were not the Petrillo recording sale for the Petrillo band, and "Ideal" was a bit more fortunate by having been recorded extensively more in the modern idiom.

Direct Parallel to England

For the annals, 1943 rode the wartime prosperity crest in a direct parallel to England, 1943 were "Paper Doll" and "Pistol Packed Mama," which they spent so much more on sheet music, records, etc., among other amusements and diversions. Were not the Petrillo recording sale for the Petrillo band, and "Ideal" was a bit more fortunate by having been recorded extensively more in the modern idiom.

Regardless, the 800,000-900,000 copy hit became almost doubled, and a 600,000 to 1,000,000 hit became no longer a sheet music novelty. Ditto-the records. Those few back-catalogued platters being doled out by the major labels to the public sold like bargain day at the rationing office. For instance, an operetta score like "Oklahoma" (Richard Rodgers-Oscar Hammerstein) will probably sell something of a record with a 200,000 copy sale for the entire score, which borders on the sensational for high-priced (28 wholesale) sheet music. Not forgetting Jack Kapp's darning with a Decca album of the score, made by the original cast, soon as the Decca press made his peace with Petrillo. The \$4 album is record high for a book of records—no pun intended—will sell over 100,000 books, says Decca. Decca can't press 'em fast enough, and Kapp is simulating this marquee showmanship by recording other simultaneously scores for the original casts in album form, like "Connelicut Yankee," "One Touch of Venus," although in the case of "The Merry Widow," Decca passed up Jan Klepner and Maria Ziegler and utilized Felicity Knight, Kitty Carlisle and Wilbur Evans instead.

The "Merry Widow" was "Merry Widow" and others. Lorenz Hart, Joe Mauer, George White and others.

Death of Bernie

Among the death highlights of the year was the passing of the Ole Maestro, Ben Bernie, a favorite son of Tin Pan Alley, himself an ASCAPer, a bono companion at golf, bridge, etc. He died at his home, and he was a "ready-made" in times of need for the big and the small in the business. Among the tonight music publishers this year he had secured those whom the Ole Maestro secured in a latter year.

Among the joys, certainly no songwriter achieved the audience for the Congressional Medal of Honor given here, before only to one other showman, George M. Cohan. There have been divers moves to insure this signal honor, but it is still a matter of time only by the way. Bernie was a natural enthusiasm. All feel that the Government itself will get through to this deserved recognition for a great guy, as it finally did for the great George.

Songwriter, Biog Film Cycle

The songwriting cycle, accentuated by the Cohan saga, "Yankee Doodle Dandy," touched off another cavalcade of nostalgic music in which Berlin's yesteryear "Alexander's Ragtime Band" is being remade only by the way. Bernie was a natural enthusiasm. All feel that the Government itself will get through to this deserved recognition for a great guy, as it finally did for the great George.

Most Big War Songs Not Written As Such

By REG CONNELLY

London, Dec. 18.

Considerable discussion has been evolved at different times during the past few years on the subject of war songs, or the lack of them, and lots of reasons have been given explaining the apparent absence of such songs during the present conflict.

There is some substance in most of the reasons advanced, but in my long experience most of the really great songs that have lived were not specifically written as war songs. It is true that such classics as "Yankee Doodle," "Dixie," "British Grenadiers," etc., came into being as an expression of the fervor which fighting and war develop, but had they not been primarily good marching songs it is highly questionable if they would have lived through the years. Another point is that there were far fewer songs in those days, just as there were fewer means of communicating them to the masses.

It must be remembered during the last war there was neither radio nor film as a means of exploitation, and a song had literally to catch on with audiences before becoming a hit, so songs that went with a swing, or a march tune, that people could readily tap their feet to, stood a better chance then than now. No one ever bothered about the all important propaganda aspect in those days. Today, no matter how great an inspiration a songwriter may get, unless it conforms to the national propaganda requirements, its chances for survival, let alone success, are pretty slim.

Cohan's 'Over There'

Perhaps one of the best examples of a good popular song that was primarily a war song was George M. Cohan's "Over There," but neither this nor the great British song, of World War I, "Tipperary," have really survived to serve their original purpose in this war. It is a different war, of course, and a high degree of mechanization definitely outdates the purely marching song of the last war. But the soldier, sailor and airman, when they are on the job, whistle and sing the songs that they have learned and enjoyed on leave, which in the majority of cases have no bearing on the war at all. Songs that become standard favorites invariably express the mood of the people. I think this particularly is the case with Irving Berlin's "God Bless America" and with the great British national song, "There'll Always Be an England." Anyone could sing those songs and feel very strongly convinced about what he was singing.

Why was the sophisticated "Nightingale" in Berkeley Square so popular? Perhaps because it brought a touch of love and charm into lives which were grim. Then, too, the amazing popularity in the current year of "Whispering Grass" is not easy for some to understand. I think maybe the wistful quality of this ballad provides very strong and successful for these war-time days. To some extent "White Christmas" communicated the same feeling, but in that great song, Irving Berlin painted a glowing picture of something we love, and which no war could destroy.

Always Love Songs

Of course, there'll always be a love song, war or no war, and an examination of the really outstanding songs that have endeared themselves in the war years, both in Great Britain and America, shows that love songs still hold the key. "You're Devotion," "Jealousy," "Only Forever," "As Times Goes By," "South of the Border," to mention but a few, have won their place in the hearts of people both sides of the Atlantic.

Much has been written about "recapitulation" ideas being popular, and a song like "You're Devotion" can be compared in that vein. To my mind, that was not responsible for its success. It was the message it conveyed of promise and hope. This song is a good example of a "recapitulation" idea. "Somewhere Over the Rainbow," "I'll See You Again," "Look for the Silver Lining," "White Cliffs of Dover" and others too numerous to mention which hold the hope of happier times to be without undue wishful thinking.

When a writer can correctly convey that fundamental hope in attractive and inspiring form, as was the case long ago with the "Meditation" in our own time, "God Bless America" and "There'll Always Be an England," then in the result a great national song comes into being.

Ben Bernie's column with Saul H. Bornstein, 25 years his partner in Berlin, Inc., is naturally a major trade event, but the tollant cleavage ponds on the songwriter's return from his British trip (he's been in North Africa and Italy) tour with "This Is the Army."

The year's success stories would be incomplete without highlighting the clatter of Bregman, Vocco & Conn and Edwin H. Mervin's composition "I'll See You Again." "You'll Never Know" and "Pistol Packed Mama" put them to the fore, among other worthwhile song properties.

Yank Concert Artists Have Open Field Ahead in Latin Countries

Brands Now Solid In Hollywood—Try To Budge 'Em From Coin and Sun

By RAY JOSEPHS

Musical field, particularly concert and operatic, probably offers the greatest immediate post-war, Latin-American opportunity for Yank artists, in the opinion of musical authorities here.

Of all the entertainment big fields, Latin concert and operatic have suffered the least during the war. B. A.'s municipally-owned theaters, the Teatro Colon, and the chief opera houses of Rio, Sao Paulo, Montevideo, Lima and Santiago—most of them officially operated—have continued full blast with North American stars during the entire course of the war, and are again to open up after the war.

In fact, no sooner had the U. S. boats gotten in the way of the transatlantic greyhounds than Latin America shifted eyes long fastened on Paris, London, Berlin and Rome, to New York. And there's no doubt today that Manhattan is conceded to be the musical capital of the world by even the strongest anti-Yank Latin maestros.

Top personalities from the Metropolitan in Manhattan and from the leading 57th street musical agencies have firmly established themselves both in opera and concert, and their job has been recognized as important enough to rate them the hard-to-get priorities and plane passage.

Once Goodwill For Axis

Before the war began, however, the Colon and other Latin houses would take practically nothing else but singers who had been booked by La Scala in Milan or the Kroll Opernhaus in Berlin. The Axis always considered operatic personalities so important a "prestige and goodwill builder" that they subsidized stars and had their embassies give them every sort of official attention.

War gave such U. S. singers as Helen Traubel, Edward Kate, John Guerman, Rose Bampton, Florence Kirk, Leonard Ward, Norman Gordon and Frederick Jagel an opening, and post-war opportunities, musical experts say, will be even greater.

It will be a long time before European stars of stature and caliber will develop. Furthermore, individual U. S. artists will be able to head south into Latin America just as soon as the war ends and priority restrictions of planes are lifted for sports and pleasure travel for military and other purposes while will be plentiful and easily available once the war ends. Operatic stars rated here as U. S. include not only American artists but those who now make their home in the States. They've been by far in the majority of all foreign singers ever since '41.

Most Popular Standard Tunes

(Computed from Audience Coverage Index reports for 1943. Based on network performances from 8 a.m.-1 a.m.)

In Order of Popularity

Embraceable You.....Harms	Just One of Those Things.....Harms
Tes for Two.....Harms	Where or When.....B. H. Harris
Begin the Beguine.....Harms	Hand Jive.....Harms
Swing Duet.....Harms	Somewhere or in Hollywood.....Harms
Summer Time.....Mills	You Are So Beautiful.....Harms
Chippell.....Mills	Swing Your Partners.....Harms
Blue Skies.....Harms	Shine On Your Shoes.....Berlin
I Know That You Know.....Harms	Swing With Music.....Berlin
Get Rhythm.....Harms	On My Hands.....Miller
Night and Day.....Harms	All the Things You Are.....Chapin
My Love.....Harms	Three Little Words.....Harms
Unchained Melody.....Harms	My Buddy.....Harms
St. Louis Blues.....Harms	Take Me Out to the Ball Game.....Bennett
Only Make Believe.....B. H. Harris	Broadway
Swing Your Partners.....Harms	Sweet and Lovely.....Robbins
Pretty Girl Is Like a Melody.....Harms	What Is This Thing Called Love.....Harms
Fascinating Rhythm.....Harms	Or There I Sing.....Harms
Dancing in the Dark.....Harms	You Made Me Realize.....Broadway
My Man River.....Harms	Service Songs
Crazy Rhythm.....Harms	Angels Weigh.....Robbins
Why Do I Love You.....Harms	Marine's Hymn.....Marks
Someday Loves Me.....Harms	Caissons.....Barnet
Always.....Berlin	Army Air Corps.....Fisher

Hollywood, Jan. 1.—Name a name band and the chances are six-to-one the crew is breaking in the California sun. If they're not here they're either been or are due soon. Gene Holtzberg says exactly, but if you think about it, any band leader how many men he came here with and how many were missing when he left.

It's a simple matter of calculation as to why bands like to come west. Naturally the big reason is the picture break, which is highly important to a band's career and financial standing. Radio studios, which is the same, east and west, and trailing off in the twilight in the theatre or niter city. To those who know show biz, it's Hollywood goes to eleven. If the Coast has become the world's band center, then the band hits to have no one to blame but the bands. They became such an influence on the public's lighter side, thanks to jukeboxes and radio; that the film barons could not stop the onrush of musical pictures now if they tried.

Bands at All Studios

There isn't a major studio in town that hasn't at least one band booked for '44 and those who have the figures to back up their judgment are plugging like mad to get their bands booked. It's not only in the way, there'll always be a name band working. There won't be any long spells between bands at 20th-Fox, but there'll be a never-ending line of bands. No doubt by 6 p. m. returns—and where there's Hope and Crosby (Paramount) there's bound to be a band or two around them. Their picture, "The Great Outdoors," has stirred, as has Republic, and Warners, which really started the musical band craze in the 1930s, is slowly coming back to its senses. It's long as the Coast has sound-tracking the tooters so it looks like the biggest band picture in pictures is just getting started.

This bonanza is no flash, off-the-trick, take it from those who have an ear to the ground and a thumb on the public pulse. Studios will continue to pour out money for their bands as long as the public keeps buying them and the best barometer in the world, the box, is flashing green and the men responsible for musicals, the brass hounds behind the mahogany desks, who make it their business to keep close tabs on trends so that the millions poured into the picture stream will pay out in the bank.

Thus far this craze has dealt largely in generalities. Factually and with a normal amount of dis-a and data it sounds even better for the band boys and what's in store for the studio. Dismayed in its early days, the studio just ahead will set a new high that may never again be reached, and certainly never has been touched before. Now for a jump into the future. The studio to which was made music for the pictures in '43 that rolled up the biggest grosses in the history of the picture industry. Studio by studio the roster reads something like this:

Film's Band Roster

METRO: Tommy Dorsey, Jimmy Dorsey, Harry James, Duke Ellington, Bob Crosby, Vaughn Monroe, Sonny Terry, Xavier Cugat, Ray Kirby, Benny Carter.

20th-FOX: Woody Herman, Benny Goodman, Jimmy Dorsey, Charlie Spivak.

UNIVERSAL: Count Basie, Harry Owens, Leighton Meade, Ted Weems, Al DeLuca, Sonny Arny, John Long, Henry Busch, Wingy Manone, Alvin Roy, Jan Garber, Mitch Ayres, Louis Prima, Eddie Miller, Stan Kenton, Duke Ellington, Glen Gray, Fred Astaire, Charlie Chaplin, Charlie Spivak, Ozia Nelson, Jack Teagarden.

COLUMBIA: Louis Armstrong, Jan Garber, Alvino Ray, Teddy Powell, Glen Gray, Jan Savitt, Charlie Barnet, Hal McIntyre, Count Basie, Duke Ellington, Bob Crosby, Stu Smith, Ted Lewis.

RKO: Freddie Martin, Les Brown, Freddy Slack, Kay Kyser.

PARAMOUNT: D'Artega, Mil Britton.

WARNER: Whitey Carter, Spiggy Co. and the REPUBLIC: Jan Garber, Freddie Martin, Count Basie, Ray McKinley.

Rescue Stage Stars

Just as important to studios as the fact that bands fetch in is the fact that bands have rescued many stars on the downgrade, those whom ex-hits like to call "polish." Without going into the kind of it is too well known, it's at least a half dozen names on the way out were resurrected by the sound draw in their pictures. And to balance the scales, bands have made many new stars as they've salvaged. Put the question to any studio, has a picture with a name band made money? and the answer invariably is a firm negative with the added comment in most cases, they've been our biggest money-makers.

It wasn't as easy as just put a band in a picture and count the profits. Little over two years ago Metro's "The Sign of the Cross" had a band, and was solely tried by its temperamental spasm. Studio apparently was washed up with these kind of the baton upon the ground and rolling. That's what changed their mind and Tommy Dorsey was hurriedly signed for "Ship Ahoy." All that glistered from musical instruments, the studio was rolling. That's what changed their mind and Tommy Dorsey was hurriedly signed for "Ship Ahoy." All that glistered from musical instruments, the studio was rolling. That's what changed their mind and Tommy Dorsey was hurriedly signed for "Ship Ahoy." All that glistered from musical instruments, the studio was rolling.

Those who like to look ahead, the occult-minded, say the fact will last just as long as the war does. Their argument is a simple one, particularly the conviction that the return of one-nighters when transportation becomes less of a problem may dull the public edge for the picture. But the picture industry has seen the same thing happen in person they can satisfy their craving by watching them on the screen. In other words, the picture industry has seen the same thing happen in person they can satisfy their craving by watching them on the screen. In other words, the picture industry has seen the same thing happen in person they can satisfy their craving by watching them on the screen.

Plenty Okay for Maestros

On the financial side it's this side of Utopia for the maestro and his top adherents. Let's take the case of Harry James. For one picture at Metro the band budget called for \$45,000. Shooting time runs around \$10,000 a week. The band's picture, "The Sign of the Cross," was booked into the Palladium ballroom at \$7,000 for the week. Both figures represent peak time. Top that off with the fact that the band's picture, "The Sign of the Cross," was booked into the Palladium ballroom at \$7,000 for the week. Both figures represent peak time. Top that off with the fact that the band's picture, "The Sign of the Cross," was booked into the Palladium ballroom at \$7,000 for the week.

What goes for James prevails for at least a dozen other bands and their top adherents. Let's take the case of Harry James. For one picture at Metro the band budget called for \$45,000. Shooting time runs around \$10,000 a week. The band's picture, "The Sign of the Cross," was booked into the Palladium ballroom at \$7,000 for the week. Both figures represent peak time. Top that off with the fact that the band's picture, "The Sign of the Cross," was booked into the Palladium ballroom at \$7,000 for the week.

Johnson Sees Big Future for Opera

By EDWARD JOHNSON

(Gen. Mgr. of the Metropolitan Opera Assn.)

Like many other features of American life—and of life in the world today—opera is going through a transition period. Opera, not withstanding, and the Metropolitan Opera, in particular, is taking a new turn. The Metropolitan Opera, in particular, is taking a new turn. The Metropolitan Opera, in particular, is taking a new turn. The Metropolitan Opera, in particular, is taking a new turn.

We must remember that the first World War upset the musical, operatically speaking. The Metropolitan Opera could not count on the European market for singers. With the present war the situation has been reversed, but we were prepared for this contingency, we saw it coming and we made

plans accordingly. Our Metropolitan Auditions of the Air have annually brought forth a wealth of singing talent, so much talent that the management is embarrassed in its choice.

The Man in the Street

Opera is now accessible to the man in the street; the Metropolitan has a democratic audience and we must thank the radio for having made this possible. Every Saturday during the season the audience of the Metropolitan Opera, which is now accessible to the man in the street, the Metropolitan has a democratic audience and we must thank the radio for having made this possible.

Fifty years ago we had perhaps half a dozen symphony orchestras in the United States, whereas today we have more than 250. The Metropolitan Opera, which is now accessible to the man in the street, the Metropolitan has a democratic audience and we must thank the radio for having made this possible.

The public progresses and asks for more music. Public opinion is now accessible to the man in the street; the Metropolitan has a democratic audience and we must thank the radio for having made this possible.

Changing Band Styles

white band. He calls the development "double-swing" and for pure rhythmic kick it's more exciting than his former groove. Lincoln opinion found him fully equipped, too, with the kind of swing that the legends of the 1920s and '30s have heretofore disregarded. Lionel Hampton's band also had a substantial 1930s-type swing during its recent stay at the Famous Door.

Reasons for Changes

As to the more startling renovation of the sweet bands, many questions have been asked regarding the reasons these leaders made their moves. In Garber's case he apparently enjoyed the change. But there's no doubt the reason for asking him to "get a band or get out of the business." Tucker's story is franker; he asserts his changeover is based on the fact that the old band was "too old-fashioned" for the new, etc., were closed to him by the limitations of his style and the rather small personnel he needed for a sweet band. He increased the personnel to a 12-piece band, and he added some men, and one of the first important jobs he was assigned with the new band was the Astor Roof, N. Y., which didn't have a band. But there's no doubt the Astor Roof, N. Y., which didn't have a band. But there's no doubt the Astor Roof, N. Y., which didn't have a band.

Like all leaders who move from sweet to swing, Garber and Tucker have found that the caliber of musicians needed to do a staff of a swing band is much higher than that of a sweet band. As a result, Garber still has not recovered fully the money he has poured out to become a swing band leader. That's because he has to pay for the caliber of musicians he needs. As a result, Garber still has not recovered fully the money he has poured out to become a swing band leader. That's because he has to pay for the caliber of musicians he needs.

SEASON'S GREETINGS

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Marvin Fisher - New York

Lee Finburgh - Hollywood

Joe Bennett - - Chicago

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GERSHWIN CLIP HIGH SPOT OF M.O.T. SHORT

Topping an all-star pop and symphonic-musical cast in the latest March of Time release, "Upbeat in Music," is the late George Gershwin seen and heard in a rare clip piano soloing "I Got Rhythm." The sequence, shot in the formative stages of sound pix, has Gershwin and a band on stage with no scenic effects.

Sound is only fair, based on current standards, and chief appeal of the scene is its historic interest. It also serves as a convincing reminder that the late genius, in addition to being a seldom equaled composer in his idiom was also a finished and well-grounded pianist.

Film which deals with music's part in the war effort also is highlighted with an excellently done bit of Serge Koussevitzky rehearsing the Boston Symphony and includes shots of Miesha Elman, Marian Anderson, Sergi Eugene List, Deems Taylor, Artur Rodzinski and others in the symphonic brackets. Pop ranks are represented by Capt. Glenn Miller, Benny Goodman, Paul Whiteman, Tommy Dorsey, Perry Como, Art Tatum, Duke Ellington, Fred Waring, Mark Warnow, Bea Wain and others. Recent flareup in recording industry is included with chunky portion of 16½-minute reel devoted to James C. Petrillo in a personal explanation of his position on behalf of AFM membership. Done.

Barnet Also Due For Overseas USO Tour

Charlie Barnet's band has been added to the group of names headed for overseas tours by USO-Camp Shows. "Barnet" may go overseas immediately after completing his run at the Strand, N. Y., which opened Friday (31) and lasts four weeks.

Abe Lyman, Jimmy Dorsey and Benny Goodman have also signed a desire to go overseas. Goodman may go in the spring and Dorsey about the same time. Lyman's departure has been hanging fire for several months.

Frankie Carle Gets Coveted Pennsy, N. Y.

Frankie Carle's new orchestra will debut at the prestigious hotel, N. Y., one of the prestige bookings in the country and a spot that few established bands are able to secure. Outfit, which is being built on the Coast, will follow the current Charlie Spivak, opening Feb. 13, and will run from six to 10 weeks.

Carle, a pianist who accounted for the sale of 4,000,000 recordings in album form for Columbia last year, recently left Horace Heidt to form the new group. Band is managed by General Amusement Corp.

Slack Out of Navy

Proddie Slack was turned out of the Navy last week on a medical discharge after only a week and a half in uniform. He is back in circulation on the Coast and may reorganize his Band.

Leader was working part time in a way plant near Hollywood before entering service.

Oberstein Buys Up Gen'l Studio's Gear

Classic Records last week bought the equipment of General Sound Studios (Brinkerhoff) and took over the lease of a recording studio in N. Y., which will supplement its current arrangement for the use of Musak studios. "Charlet" mortgage held on General's equipment was foreclosed last week, which paved the way for Eli Oberstein, Classic head, to make a deal.

It's the first time Oberstein has had a studio of his own. Before the deal he was making his Hit label discs at World and since signing the AFM's new license has been working at Musak.

Philly Opera Co. Due For a Record Tour

Philadelphia, Jan. 1

The Philly Opera Co. is preparing for the longest tour in its six year history. The company leaves here the first week in January and returns late in March after a tour which will include approximately 70 engagements. The itinerary includes cities in Pennsylvania, Ohio, West Virginia, Kentucky, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Missouri, Tennessee, Kansas, Oklahoma, Texas, Mississippi, Louisiana, Alabama, Florida, Georgia, the Carolinas and Virginia.

Visit will also be made to Winnipeg and other Canadian cities.

Ray Buchner, baritone, and Ellen Novell, soprano, first newcomers to Music Bar, Pittsburgh, talent lineup in more than six months.

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**All of us are working hand in hand;
We're working to preserve this wondrous land;
But there is something more we all can do
That will help to bring our loved ones safely
through:**

Chorus

**SAY A PRAY'R FOR THE BOYS OVER THERE
When they play the Star-Spangled Banner
Picture them by the dawn's early light,
And ask the Lord to watch over them each
night;
Lift your eyes as you silently rise
When they play the Star-Spangled Banner;
As the song of freedom fills the air,
SAY A PRAY'R FOR THE BOYS OVER THERE.**

By Jimmy McHugh and Herb Magidson

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From the Universal Picture "Hers to Hold"

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FAMOUS MUSIC CORP.

1619 Broadway

New York

Band Review

TOMMY REYNOLDS ORCH. (14)
With Trudy Powers
Happy Hour, Minneapolis

This is a different orchestra as far as personnel is concerned from the one which Reynolds brought here before, but it is built along the same hot swing lines and is equally adept at live. Comprising four saxes, six brasses and three rhythm, together with Reynolds himself on the clarinet, it hits a fast and nifty jazz pace. With the boys really blasting out, there's a brass powerhouse.

The band has original and distinctive tempos for pop numbers, and the rhythm is beyond criticism. Reynolds not only makes a good-looking and personable front for the gang, but he also acclimates with his clarinet.

At this popular night club spot the band provides the entire floorshow in addition to dishing out the dance numbers. It loses no time in getting red hot with an original lively number called "Happy Hour Blues." Then Trudy Powers, the vocalist, contributes "Night and Day" and "My Blue Heaven," with the musicians al-

most "drowning out her fair" vocalizing. Charles Quilman, tenor saxophonist, exhibits showmanship and skill when he comes in front of the mike to give his torrid interpretations of "I Had My Way" and "There Comes a Time." A hot drum solo paves the way for some scorching clarinet duets by Reynolds. An original arrangement of "The Blues" is a standout. With brasses united in "Forever Blowing Bubbles" also is a listenable.

For dancing the band frequently tones down its volume, demonstrating that it's capable of sweet music, too.

Inside Stuff—Music

"Holiday for Strings," instrumental written by Dave Rose and recorded by him about two years ago for Victor, will be marketed as a pop tune at pop prices within the next couple weeks. Lyric for it has been written by three different lyricists and it's not yet certain which will be used. Braun, Voces & Conn. publish.

After Rose recorded and Victor released the disc nothing unusual happened until about six months ago, when it began picking up in popularity and sales without any publisher pressure. This forced VVC to go to work on it.

George Auld was forced to drop two regular trumpet men from his band during its date at the State, N. Y., which ended last week because they were non-822 members. Since last week was the State pit band's regular week off, the presence of the two traveling men would have required the payment of standby salaries. Auld replaced the two men, George Schwartz and Al Porcino, with Ralph Muzzillo, cutting his trumpet men from four to three.

Reg Connelly Finds London Night Life Gay, Music Interest Grows

London, Dec. 21.

Editor, "Variety":
 The growing interest among the masses in everything pertaining to music is one of the most encouraging factors of this present period.

The "Best Seller" situation is so splendid that I really am at a loss to describe it. Here we are once again with the No. 1 Best Seller, "I Had My Way," and the No. 2, "The Homecoming Waltz." Needless to say, it keeps us pretty thoroughly occupied, for there are quite considerable staff shortages and paper difficulties to contend with. However, the time passes pretty rapidly, and in these days we have the opportunity of welcoming numbers of American visitors.

You will smile when you hear of Sgt. Sydney Mills (Irving Mills) boy directing a taxi to take him to 10 Downing street. In mistake for 10 Denmark street! Just after his arrival we also welcomed Al Goodhart, who has even more hits to his credit here than in America.

This quite exceptional success we are having at the moment with "I Had My Way" emphasizes the trend towards old songs, which, of course, has been a similar experience in America. The reason, I imagine, is that they are invariably well written, oldies and have good, solid, unphilosophized themes. Naturally, the war is responsible for the very powerful appeal of such songs.

Our other current hit, by the way, "The Homecoming Waltz," I wrote in conjunction with your own Bob Muehl who is over here for U.P. and Ray Sonin, editor of "The Motocopy Maker." His are fairly evenly distributed over British and American compositions, the first four songs running as follows: No. 1, American; No. 2, British; No. 3, British; No. 4, American.

London Night Life Gay

Our night life is very gay and the recent raids had little effect. Maurice Winnick's new orchestra at Ciro's Club is probably the only really crack dance-band that compares favorably with the pre-war ones. The same goes for Ciro's Club itself, which is catering for a smart and exclusive crowd. Wally Chapman's outfit at the Dorchester is very popular, as is the room there, which is particularly with Americans. It is within easy walking distance (a very important consideration in these fateful nights) of the "Ador" Bottle Party where Edmunds Ros-

said his Cuban orchestra is a great success. Incidentally more and more of these rumba combinations are springing up which is quite remarkable when you consider the shortage both of musicians and the new instruments. There is in my opinion, a very marked interest in this type of music developing here in London's night life.

Reg Connelly.

Hymie Schertzer, alto sax, is out of the Benny Goodman orchestra. He left recently during the week at the Hipp, Baltimore.

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*KURT BAUM, ZINO FRANCESCATTI, MARJORIE LAWRENCE, IRRA PETINA, EUGENE ORMANDY & THE PHILADELPHIA ORCHESTRA HAVE RECENTLY SIGNED TO RECORD EXCLUSIVELY FOR COLUMBIA. THEIR RECORDS WILL BE AVAILABLE IN THE NEAR FUTURE.

COLUMBIA RECORDS

AGGRO COMES TO Vaudeville Stages—Comeback—Nitty Nitty Count On It

**Vaudeville-Nitty Nony Emerges From
Morass of Predicaments For First
Time Under Shelve Leadership**

By GEORGE ROSEN

Going back just a year ago, the American Guild of Variety Artists, a stepchild of the Association of Actors and Actresses, presented a sorry picture. "Disaster" which it had planned for three years under a variety of regimes that skirted its name, and deeper into debt, more desperate, appeared imminent. Walter N. Greco, of Equity, had been brought in on a pro tem basis as national administrator in a desperate attempt to bring the nitty nitty union together. Almost without exception, the various AGVA locals throughout the country were delinquent in their per capita taxes to the national office, and the latter, faced, in almost, futile hope that some miracle would happen, had managed to make periodic loans from Equity until it had incurred a total indebtedness of \$70,000. The international board of the Four A's had appealed to Equity to absorb the nitty union into its organization; but Equity would have none of it. AGVA, in effect, was a dead end as vaudeville itself.

"But the miracle happened." Just about the time when the vaudeville was beginning to lose its luster, then the ample supply of defense cable throughout the country was bringing a demand from even the smaller communities for live talent, and when the heavy taxes levied by the government brought new-found prosperity to nightclubs, Matt Shelvey came from the west to take over the national AGVA office in N.Y. Trying to bring order out of chaos was a job that would have floored a lesser man, but Shelvey, as AGVA's best director in show business, had been a successful business outlander on the Coast and had managed to make the Frisco local one of the few self-sufficient units.

Shelvey achieved in less than 12 months as national administrator is now a matter of record, a record that has won him the respect of the entertainment industry as a man who is actually doing the job. He has brought to AGVA's strength and weakness as no other man knew it—Jonas T. Silverstone, the union's national counsel. And now Shelvey went into the army. He left the vaudeville estate counsel, Mortimer S. Rosenthal, was sufficiently grounded in the task to take over the work with almost perfect effectiveness. It was Rosenthal, who had been handed up to a battle before Internal Revenue Dept. officials in Washington, last September which won for the nation's vaudeville and under the workers brought exemption on the 20% withholding tax, a battle that was predicated on the fact that because of the uncertainty of working weeks and the very few performers in these fields they were entitled to benefits.

Ruling With Firm Hand

From the start Shelvey realized that only by ruling with a firm hand could he hope to bring AGVA out of the morass of financial and administrative predicaments. He immediately set to work completely overhauling the entire AGVA structure, initiating sweeping reforms that left its deep indebtedness on every local throughout the country. To the local directors were met, and met, instead, the locals would be dissolved and placed under national jurisdiction. To allow for more efficient functioning, drastic changes were initiated in the bookkeeping system and in other administrative phases of the work, wherever and whenever it was necessary. Shelvey ordered the transfer of organizers and local dues to the national office, and in the next year, when the vaudeville and nitty upsurge in any particular locality or section held forth the possibility of putting additional local AGVA contracts and increasing the performer memberships, he augmented staffs. But everything was done with one object in mind—to better the working conditions of the performers. Shelvey is strict to the one rule and fast rule; that members pay up on delinquent dues, stay up to date and play ball with AGVA by refusing to play spots on a cash basis. Only one who has seen the vaudeville and knows AGVA gain strength and win the respect of its sister units in the Four A's.

Shelvey's work is manifested by its position today. From a bankrupt organization it has emerged in less than a year as a financially sound, smooth-running union with a record paying membership dues and back-biting in the past, and at any time since its inception four years ago. Because of the place it now occupies as a full-bodied member of the Four A's, Shelvey is now the person who can speak for the strongly entrenched sister unions.

Then, recently, there was threat of AGVA dissolution in the Los Angeles local. Shelvey returned to the scene, and he stepped out to the Coast, made his own personal investigation of the dissension preventing proper functioning of the office and wound up by dissolving it. He then placed it under jurisdiction of the national office. If necessary, he says, he'll take the same measures with any other local that fails to play the game.

Fewer 'Unfair' Spots

Today there are fewer nitty nitty and vaudeville shows on the AGVA unfair list than at any time since the union was set up in 1940. In the record of the past year, Shelvey has never relaxed his standards and has demanded maximum benefits on pay and working conditions. When he found it impossible to get the nitty nitty to agree to the N. Y. nitty dispute early last year, the resultant basic agreement was to AGVA's advantage, as well as to the nitty nitty. In AGVA's estimate, the past year has been the attempt by a rump committee to restore local autonomy. The N. Y. local headed by Dave Fox, is the only one that Shelvey, however, Dave Fox has not taken a prestige and soundness to the N. Y. local that has been heretofore lacking. Shelvey is so solidly behind him. The rump committee, headed by signed members, carried its case to the international board of the Four A's, which authorized Shelvey and Fox to form a committee of 21 to develop a plan for restoring the membership meeting and electing a majority wanted restoration of autonomy. Although appointed five months ago, the committee has not held a meeting. Shelvey says it's because the committee doesn't favor any change in the local's status.

**Even the Slightest Post-War Economic
Setback May Again Bring Out
the Crepe**

By JOE SCHOENFELD

It's no longer "pour vaudeville." The past year took it out of the potherhouse and, comparatively speaking, gave vaudeville and air of audience it hasn't enjoyed since the decade of the late '20's.

Whether vaudeville was sluggish, or whether it originally fell off as a result of the war, it always been one of the pillars of show business. But there can be no question of what has happened in the past year. Vaudeville was pushed to a point up where it never pushed before. It's come back to vaudeville, with all its hotshots in price, and showmanship, still couldn't deny.

The war has been the great motivator of the renewed interest in stage shows. The war has placed money with people and in localities long void of the wherewithal to afford anything more than the low-priced admissions of double-feature picture houses. The war gave the nation—the world, in fact—USO-Camp Shows, which has given millions of servicemen a taste of live entertainment. The war has inspired the interest of the general public in the homefronts—and variety actors as a result have found themselves again in favor nearly everywhere.

But, vaudeville's comeback has not been without its limitations, with the result that it probably has gone as far as it can go. And the limitations encompass chiefly one thing—talent. Not having had a talent-developing ground since the Family Time passed out in the '20's, vaudeville just hasn't brought up any new performers of note. At the same time, the talent in the vaudeville has improved their own performers from the night club field who might have well fit into the vaudeville "comeback" picture have been drafted into the armed forces; many vaudeville acts have been broken up by the conscription of key partners. This has nullified the vaudeville clichés dry.

Camp Shows Drain on Talent

USO-Camp Shows, with its farflung routes, domestic and overseas, has likewise been a terrific drain on the variety talent ranks. This worthy program, which usually gets to the fullest possible extent and showmen agree that nothing must interfere with the furnishing of entertainment to our servicemen. If the commercial theatre suffers in the process, then that is another unfortunate war circumstance.

But the most vital limitation of the vaudeville "comeback" is its lack of new talent. It is a "new star" era, but a condition that's worse now than ever before. It's also another war circumstance.

Many of the vaudeville talents have long been extinct. Virtually all of them wandered out to the greener fields provided by pictures, midio and legit. On infrequent occasions, they have returned to the vaudeville stage, but their appearances. But even that's now out. High taxes make the playing of vaudeville deals virtually a government-charity effort by the high-circus stars such as Jack Benny, Bob Hope, Eddie Cantor, Al Jolson, et al. The fact that vaudeville again has the opportunity to develop new headliners, the war has put on the stage radio and legit talent has even precluded that. For as soon as a performer shows promise in the vaudeville "nitty nitty," either pictures, radio or legit, or all three, grab him.

Thus, vaudeville is left only with the bands as steady headliners. And that's not vaudeville. It's a transmutation of the Rescued Ballroom, sans the dancing, into the theatre. It's also a catering to chiefly juvenile rather than adult tastes. With the result that it's still the picture that counts, except at matinees, at virtually every stage show house in the country. The exceptions are rare indeed that a band group might be able to hold its own.

What weighs down the vaudeville "comeback" to one salient and inescapable fact. The theatre operators full well realize the importance of the vaudeville situation. But they are playing vaudeville now only because the stage shows afford them the opportunity of getting much the way to the top of the show business with straight pictures. It means that should there be an economic setback, no matter how brief, it would be a disaster.

As big risks from little gains grow, so a revolutionary idea in the entertainment can grow up to become the favorite amusement of millions, thus creating a novel romance in the even-never, ever-changing show business.

Such a parallel is reflected in the ice shows, mammoth musical extravaganzas and four-dimensional entertainment which has attracted more than 200,000,000 Americans and Canadians in the past eight years, and millions of dollars to arena boxoffices.

The success of the ice shows, "The Ice Follies," Sonja Henie's "Hollywood Revue" and "Ice-Capades," play annually to a combined audience of approximately 5,000,000. The receipts, accordingly, are of seven figure proportions.

These presentations have saved many of the mammoth arenas in principal cities of the country from becoming parking areas for automobile masses. They were built during the boom days of the late '20's. The ice shows have served as salutary hypodermics for their financial maladies and are now their primary source of income. The ice show circuit comprises most of the larger cities of the country excepting those in the southern states.

After the war, vaudeville will gain itself out on the sidewalk with a dispossession notice.

Up to the Homecoming G's

There can be one saving grace for the variety shows, however—namely, the homecoming G's. The top section of the variety shows that entertained them when they were in uniform.

New York has been the key point of the vaudeville comeback. Under N.Y. management, the homecoming G's, and Roxy, in the past year went from moderate budget presentations to a free-spending policy with multiple headliners. The house, even as high as \$200 for one show. Danny Kaye-Bestie, Kay-Tommy (Tucker's band) and grossed enough to show a very handsome profit the first and second weeks. Third and fourth weeks were not that good, but the deluxer, now operated by A. J. Balaban and Jack Partington for 20th-Fox, established itself solidly with the national buyover of one entertainment.

The Kaye-Kay-Tucker combination was not the first of the Roxy's big shows, but it was its biggest. Prior to that the Balaban-Partington, plurge had forced Lewis-to-advance size shows at its nearby Capitol, where the top stage show house on Broadway. The Capitol returned with a pitband playing, pit orchestra it could get, or a combination of band and names from other acts. Like the Roxy, this house has also been doing well at the boxoffice.

One immediate effect of the Roxy and Capitol's invasion of the nitty nitty field was a spirited competition with the Paramount and WB's Strand, both longer established in the band policies, for top orchestras and headliners. Salaries, a result of the competition, have been raised. Paramount, using Jimmy Dorsey's band from the Strand by paying \$12,500 a week. The Capitol likewise signed Phil Spitalny's band from the Strand, paying \$10,000 a week. The Strand, by jumping Spitalny's salary to \$12,500 a week and Heit's to \$11,000. The Paramount hasn't had a major loss as yet, but the Capitol has had a major loss. Dorsey, since 1941, and Dorsey has never played any other theatre on Broadway, but the Strand. Later theatre's general manager, Bob Weisman, said that the Strand has been in a position to keep its contract with several personalities and bands to keep them from jumping to his opposition.

Big Salaries Everywhere

As Broadway goes, so does the rest of the country. When a band's salary is high on the Big Street, it's reflected right down the line. Out-of-town shows, which usually get their attractions cheaper because of limited capacities, must make similar advances. This is naturally increasing the costs on stage, and to a point where even the high admission salaries may not be able to counterbalance them.

In point of playing time, there has been no appreciable increase in playing time for the variety shows. In fact, their chief "comeback" is with the independents—in the small cities, in neighborhood and in war factory centers.

Lewis's booked by the Strand, Cleveland, Ohio, and an increase of over 1941. They are the Capitol and Strand, New York, and Capitol, Washington.

RKO, booked by Bill Howard, has no increase in playing time, with the Strand, Cleveland, Ohio, and an increase, and Golden Gate, Frisco, full-weekers, and Palace, Columbus, half-week, on its books.

Warner Bros., booked by Harry Meyer, assisted by Don Sherwood, got an additional week by the circuit's purchase of the Central, Passaic. Other times include Strand, New York; Earle, Frisco; and the Strand, Washington, all full-weekers, and Carmen, Philadelphia, split-week.

Paramount, booked by Harry Levine, assisted by Mickey Aldrich, has had an increase of one week, half by having the Orpheum, Omaha, on its books regularly, and the hike of the Olympia, Miami, from a half-week to a full-week. Otherwise, circuit only has the Paramount, New York, and Chicago, Chicago, playing shows constantly.

Leading independent booking office is still Eddie Sherman's, which has had an increase of one week, half by having the Orpheum, Omaha, on its books regularly, and the hike of the Olympia, Miami, from a half-week to a full-week. Otherwise, circuit only has the Paramount, New York, and Chicago, Chicago, playing shows constantly.

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ICE SHOWS GROUP

By CHARLES E. BURKE

The success of the ice shows has been a phenomenon in show business. Their appeal is based primarily on the wholesome character of the entertainment and the spectacle form of production. The ice shows, which usually cost less than \$200,000 or better to produce. The four-dimensional production enables the shows to play to the large capacities of the arenas in principal cities of the country. The ice shows, which usually cost less than \$200,000 or better to produce. The four-dimensional production enables the shows to play to the large capacities of the arenas in principal cities of the country.

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Vaudeville can never really die as long as there is some one who can do a specialty. Its spirit of music, dancing and laughter will live forever in our memories.



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ALZIRA CAMARGO

APPEARING NOW AT THE
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A Happy New Year*

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General Amusement Corp.

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**STANLEY
TWINS**

Direction: KENNETH LATER

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to all the men we had the privilege of entertaining
overseas in Army Camps and Navy Bases and to all
the men we hope to entertain in the future.

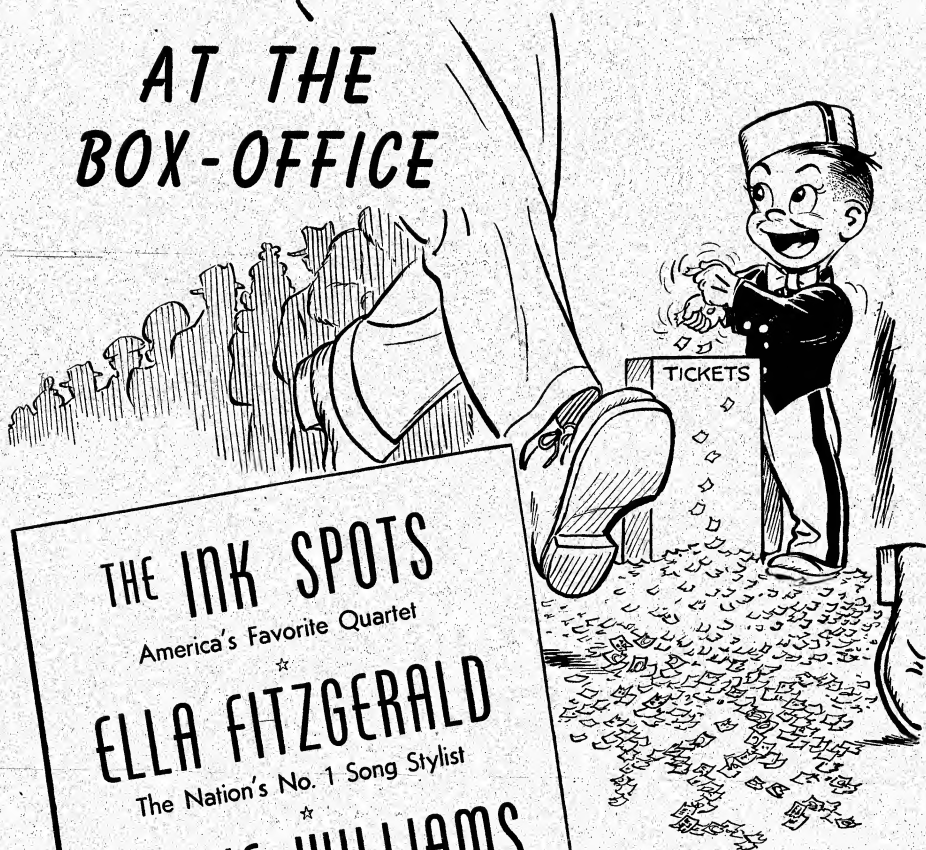
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It has been a privilege and pleasure
to have been associated with the
various committees listed above.
We take this opportunity to publicly
thank each individual member for
the cooperation given us in fulfilling
our desire to make the Chez Paree
part of the war effort.

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In Show Bis It Is:

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RINGLING BROS.
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Greatest Show on Earth

CELEBRATING OUR SECOND ANNIVERSARY

We wish to extend our sincere thanks to all who have continued to make Helsing's
 Vodvil Lounge Chicago's most outstanding and unusual night spot.

That we have been so successful is due in a large measure to the efforts and cooperation
 of all the splendid artists who entertained our patrons during the past two years.

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in the panther room and bamboo room

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Chicago's Home of the "Music of the Future" . . . where disciples of "boogie-woogie" meet the famous musicians and leaders.

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ROBERT DANA, New York Herald Tribune



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Walter Winchell—"NEW YORK MIRROR"

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"Dwight Fiske . . . (Melodious and verbal) to the delight of constant fans."

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Charlie Dawson—"CHICAGO HERALD-AMERICAN"

"Dwight Fiske, he of the beautiful songs with incomparable piano accompaniment . . . is a reigning favorite with the patrons, which means Dwight Fiske is no usual person in the realm of sophisticated entertainment."

"FREE PRESS," DETROIT

"Dwight Fiske, known as king of stories at the piano, has smothered all existing entertainers. . . . He holds any audience with his tall tales of imaginary characters, and echoes of conspiring laughter linger long after his task is done."

Les Rees—"VARIETY"

"Dwight Fiske packing 'em in at the Radisson Hotel Flame Room and held over."

(and later)

Rees—"VARIETY"

"Dwight Fiske getting class trade . . . At the show caught, Fiske did six numbers and was on for 45 minutes, but he left the packed room clamoring vainly for more."

Ann Meredith—"NEW ORLEANS ITEM"

"The Rubelins on caviar of Dwight Fiske kept St. Charles hotel cocktail lounge guests cheering through six numbers last night. In the piano raconteur's second appearance there within six months."

Charles Gentry—"TIMES," DETROIT

" . . . Dwight Fiske not only tickles the ivories, he makes them practically peel with hysterics . . . he's throwing customers into convulsions each evening with his tall tales . . . his 'inimitable' definitely fits Fiske, because his work is so distinctive. No matter how many times you've heard his records, you have to see him to appreciate just how amusing he is."

William Inge—"STAR-TIMES," ST. LOUIS

"At Hotel Chagn's Starlight Roof enthusiastic crowds are proving, on his second appearance here, that he has won a big St. Louis following."

Henry T. Murdock—"CHICAGO SUN"

"Dwight Fiske, the saturnine singer of malevolent songs, is among us again, illustrating his Eighty-Eight Keys to Popularity in the Mayfair Room of the Blackstone."

Earl Wilson—"NEW YORK POST"

"That wicked man, Dwight Fiske, the master of double-meaning, returned to New York Saloon Society last night. He opened at the Versailles where he utilized an appreciative throng . . . King Leer was applauded as robustly as ever by those who could get in (hundreds were turned away)."

Virginia Forbes—"NEW YORK SUN"

"Dwight Fiske, master of the double entendre, the hint and intendo, has broken all records in the boxoffice at the Versailles . . . Mr. Fiske seems never to have been better, use many of his old favorites upon request, has a flock of new ditties . . . his eager audience hanging on every syllable for it is indeed on the syllable that he pivots many of his subtleties."

Paul Martin—"NEW YORK WORLD-TELEGRAM"

" . . . Dwight Fiske, the blank old man, is back at the Versailles with his blank ditties. They should wash out his blank with blank, except that he's blank blank funny."

Ladies Beebe—"NEW YORK HERALD TRIBUNE"

"The old master snooter, leetor and evolver of strictly translatable double entendres, Dwight Fiske, is in there pitching . . . again, this time for a long-time stand at Versailles, with a flock of newly furnished lyrics . . . It occurs to this department that, while Fiske has always been billed as the 'inimitable,' he might well, by right of seniority and accustomed familiarity, be listed as the 'classic' since his routines with little variation of style have continued to fascinate New Yorkers and provincials alike . . ."

Will Davidson—"CHICAGO SUNDAY TRIBUNE"

"There is real genius in the amiable gent. He has a hilarious penchant for the unexpected twist . . . What his lyrics don't say his unmistakably expressive pianists and facial expressions do—in no uncertain terms."

**Music Corporation of America
PRESENT**

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BREAKING ALL RECORDS

AT THE VERSAILLES

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ORIGINALLY BOOKED FOR 4 WEEKS

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FINEST GROUP OF GIRL ACROBATS

PLAYING THE MAJOR THEATRES
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Return Engagement . . . Currently **LATIN QUARTER**, Boston, Mass.



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Three Cheers For The Boys—at Universal Studios, especially Eddie Sutherland, our director; George Raft, a great guy and a grand performer—and all of the cameramen and technicians for their help and cooperation.

*** THREE CHEERS FOR THE BOYS ***

Three Cheers For The Boys—at Decca Records, especially Jack Kapp and Dave Kapp and the rest of the gang for their suggestions and assistance in making our Decca recordings such big sellers.

*** THREE CHEERS FOR THE BOYS ***

Three Cheers For The Boys—at Leeds Music, our publishers, especially Lou Levy for helping us make our original tunes so popular.

*** THREE CHEERS FOR THE BOYS ***

Three Cheers For The Boys—especially the managers and stagehands at the numerous theatres throughout the country for the courtesies extended to us while appearing at their theatres.

*** THREE CHEERS FOR THE BOYS ***

Three Cheers For The Boys—and girls, too, the millions of record fans who have made it possible for us to sell over 2½ million records during the past year, and to the countless number of the theatregoers who have so enthusiastically received our type of entertainment.

*** THREE CHEERS FOR THE BOYS ***

Three Cheers For The Boys—at the General Amusement Corporation, our agents, especially Berle Adams, Arthur Frew, Harry Komm, Howard Sinnott, Arthur C. Weems, Dick Webster, and Ralph Wonders for their guidance and confidence.

LOUIS JORDAN AND HIS TYMPANY FIVE

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UNIVERSAL STUDIOS GIGANTIC MUSICAL
FEATURING LOUIS JORDAN SOON TO BE RELEASED

GREETINGS

DEL COURTNEY

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10th Week
BLACKHAWK, CHICAGO

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AGVA Spends 10G To Control Agents

American Guild of Variety Artists will set up an agency control department at an annual cost of \$10,000 to regulate talent offices. New outfit, according to Matt Sheoley, National AGVA Administrator, is necessary to enforce maintenance-of-membership clause in its contract with Artists Representatives Assn. The union and ARA have already okayed the new pact, effective Jan. 1.

Agency control department will check membership records against talent office statements to see that all acts handled by franchised agents are AGVA members. Department head will be named shortly.

Bob Ripa Killed In So. Pacific Crash

Bob Ripa, 30, vaude juggler whose real name was Eivin H. Hansen, was killed recently in a plane crash in the South Pacific while en route home after a year of entertaining servicemen in that area with a USO-Camp Shows unit. News of his death was received by USO-Camp Shows this week.

Ripa is survived by his widow, Hazel, and a four-year-old son. Other members of the unit escaped without injury.

CAPITOL GOES BURLEY

Toledo, Jan. 1.
Capitol theatre here goes on the National Burlesque Circuit, Jan. 7.
House was on this circuit prior to last season.

A NEW SINGING STAR

Toledo, Jan. 1.

Capitol theatre here goes on the National Burlesque Circuit, Jan. 7.
House was on this circuit prior to last season.

JEAN TIGHE

New "Marking With Johnny"
Schmuck, Philadelphia

Dir.—KENNETH LATER

What a refreshing and talented dancer the Misses of the
DANCERS, Inc. Their audience are
their dancing as a unit strikes this
city as one of its kind. 100-
ERT W. DANA, N. Y. Herald Tribune.

KATHRYN DUFFY

DANCERS

Currently 14th Week
GLASS HAT, NEW YORK
Personal Manager: HAI BRAUERS
Recent Phen. New York

GREETINGS!

MAXINE SULLIVAN

4th Season
Le Ruban Bleu
New York City

1001

LAFFS A MINUTE
DARO and CORDA

AMERICA'S "DANCE-WITS" SENSATION
ALWAYS BOOKED WELL IN ADVANCE
SEASON'S GREETINGS

LOOKS CLASS
BREATH-TAKING
TRICKS and SPINS

1001

LAFFS A MINUTE
DARO and CORDA

AMERICA'S "DANCE-WITS" SENSATION
ALWAYS BOOKED WELL IN ADVANCE
SEASON'S GREETINGS

GREETINGS

KEN HARVEY

And His Vibraelectron

Going Out on My Third Offshore Assignment
for USO-Camp Shows

Management—PAUL SANDER—Woods Bldg., Chicago

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America's Most Amazing Triumph

DOROTHY DONEGAN

"Queen Of Classical Swing"

Acclaimed by
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"A prize example of instinctive co-ordination in music, she sits side-saddle at the piano and attacks it with a flair for timing as flawless as her technique is formidable... mixing tunes impishly."
Claudia Cassidy, CHICAGO TRIBUNE



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An Andrew Stone Production For
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**MAURICE
ROCCO**
AND HIS
ROCKIN' RHYTHM
26th Successful Week
and held over
to June, 1944
CAFE ZANZIBAR

Say New York Columnists:

"Rocco Is The Hottest Thing On Broadway"

"They'll be shouting the greatness of Maurice Rocco—the stand-up Boogie-Woogie Pianist."

—Earl Wilson, N. Y. POST

"Here's a rock that really rocks."

—PM, New York

"Orchids to Maurice Rocco at the Cafe Zanzibar."

—Walter Winchell

"Maurice Rocco is a star with a sizing future."

—LOOK MAGAZINE

"One of the truly great artists of our day—Maurice Rocco possesses the left hand of a Fats Waller and the right hand of an Art Tatum."

—Louis Sobol

"Maurice Rocco is the most sensational act to play in any N. Y. Night Club this season."

—LIFE MAGAZINE

"Maurice Rocco was a sock!"

—Fred Allen—VARIETY

"Brilliant on 'Hall of Fame'."

—VARIETY

"Maurice Rocco takes Hollywood by storm!"

—L. A. TIMES

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Return Engagement January 17th, CAFE ZANZIBAR, New York
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Personal Management **PHIL SHELLEY**

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VARIETY

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(Featuring All-American Drummer Sidney Catlett)

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SEASON'S GREETINGS

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GREETINGS

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THE THEATRE AND THE WAR

By JOHN GOLDEN

The American Theatre Wing War Service, representative of the whole American theatre, deserves the unflattering offer of Antoinette Perry and an entire company of show business volunteers. It was conceived by another inspired woman of the theatre, Rachel Crockett, and it was sent on its way, eight days after Pearl Harbor, when representatives of every branch, craft and department of the theatre met at the Hudson to organize the theatre's capacities for relief of the historic and now checkered nation. A fund drive that in less than an hour obtained pledges of \$60,000 with which to launch the Wing's work. With this start, and with the ample funds earned by the nation play program based on the Stage Door Canteen and the radio program of the same name, the Wing is now in a position to do its varied war service without asking for any public contributions whatsoever. Not only are these war services adding materially towards our victory, but they will also be most useful during the post-war demobilization.

It did not greatly surprise me to see the instantaneous creation of the Wing, for it is one of the fine old traditions of the stage that at the first cry for help from any quarter, theatre folk are among the earliest to respond in efficient and free services. There never has been a holocaust, or deluge, an earthquake or an epidemic in which representatives of the theatre have not come forward to give their best, often at a personal sacrifice. With such a record in normal times it is not to be wondered at that their response under the stress and excitement of war is instantaneous. As to what the people of the theatre can do to speed the war effort it will be a needless question being answered magnificently.

I will enumerate some of these achievements later on, but first let me here point out a most significant fact. Without any degree of disparaging the great job now done by our comparable industries engaged in the manufacture of the tools of war—from bombers and tanks—let me say that every ship, every plane, every bullet that has been and is being made by industry for the nation's use against our enemies is being paid for by the theatre. But what the theatre is contributing to the same end is, for the most part, given away.

Show folk are performing noble tasks of the war, as well as the more humble ones—driving ambulances, standing watch at night, and as a body they have placed themselves the most effective factor in maintaining the morale of our fighting forces; they are keeping "Em Grinning and Winning," and have demonstrated to the world that "fun fosters freedom," that our men, wherever located, can be both "comfy and happy." The theatre, in a big city playhouse or in an improvised stage in the jungle, brings to large numbers of servicemen in all the branches of the armed forces "a kind of pastime which converts recreation into Recreation." USO-Camp Shows travels, playing from Bataan to Algeria, from Salerno to Attu, are a sure cure for homesickness and the blues. The type of entertainment is in itself a conditioning process preparing the men in uniform for the ordeal of long marching and army fighting under trying conditions.

5,334,420 Free Ducats in N. Y.

A very notable contribution to the maintenance of our fighting men's morale is the establishment of the New York City Defense Recreation Committee of

which I am proud to be chairman. Up to the time this is being written the complete audit shows that 5,334,420 free admissions to the best plays, motion pictures, concerts, sports events, etc., have been given to soldiers, sailors and airmen on furlough in the big town. The average number of gratuitous admissions distributed every week is now 60,000. There are no strings attached to these free tickets—no tax or other need for a service-man's spending. The cooperation of the theatre managers and show-owners in every department of entertainment has been, from the outset, magnificent. There is also the Officers' Service Committee to whose efforts have been sold some 60,000 "dova front" tickets at one-half the boxoffice rate. The help of Charles Auchcroft and Mrs. Marshall Field to this endeavor is laudatory.

I have written elsewhere that "good ideas happen—good plays are planned and there is always a miracle quality in the well-known axiom becoming a tree." This was brought home to me forcibly when a lead pencil jutting down of once finished with 115 soldiers writing plays that brought into a theatre in one night over \$100,000. This was the outcome of the now famous Soldier's One-Act Playwriting Contest that was conducted in collaboration with the Second Service Command of the Army. The five plays selected as the best were presented with an all-vocable cast on the evening of June 14, 1943, before a brilliant audience. Mrs. Roosevelt, along with the spectators, she insisted on paying \$100 for her seat. Highest ranking officers of the Army and Navy, the Duke and Duchess of Windsor, Mayor and Mrs. LaGuardia—fame and fortune were well represented. After 40 performances in New York City production, historically noted as "The Army, Play by Play," went out on road, closing recently after 121 performances. The cast from start to finish was entirely made up of men in the service. And the show was produced not with customary Broadway elaborations and expense but with the simple sets of an Army theatre—where they were actually built by soldiers themselves. There were eight uniformed actors; stage hands, etc., in chain smoking. "The Army, Play by Play" is a fore-runner of other things of a like nature that will loom large in a post-war world.

Popular Stage Door Canteens

Plebeque and popular, are the Theatre Wing's Stage-Door Canteens thriving in New York and now set up in most of the larger cities from Coast to Coast. These are the free rendezvous for servicemen where good food is served by well-known women players and men stage stars of the first rank. Many a rookie has had the thrill of his life by being served a cup of coffee and a plate of hot dogs, followed with a quarter of an apple pie by such notables as Antoinette Perry or Jane Cowl. The success of the Canteen is due in large measure to the astute management and zeal of Brock Pemberton, one of America's outstanding play producers.

The tireless energy and spontaneous enthusiasm with which so many of the great stars of stage and screen are carrying part of the war burden is unprecedented in the annals of theatre history. Most conspicuous example of this unselfish devotion to the Cause is that of Irving Berlin's attitude when he put on the memorable soldier show, "Yip, Yaphank," but he has exceeded in his efforts the well-supplanted force that

Continued on page 223

Young O'Neill

By CHARLES O'BRIEN KENNEDY

It was Christmas time long ago at the old Green Roof Club on 47th street, that the present writer was having dinner with Aubrey Boucraut. At another table nearby sat that eminent actor, James O'Neill, in earnest conversation with a tall, pale young man whose shyness was as marked as the luminosity of his eyes and the exuberance of his words. "Gentlemen, I want you to meet my son," he said. The boy responded to our greetings and relapsed into silence. Shortly after, he took his departure leaving the father in our company.

O'Neill heaved a sigh before speaking. "I'm sending the boy away on a sea trip to get him out of the theatre. It's that young elver snit," asked Boucraut.

"No, he's the younger—Eugene. He's a good boy, but the theatre is no place for him."

Perhaps he was right according to his lights at that time. The writer has in his possession Eugene's written statement that his getting was based on question he says the least. "At that time I became a sailor."

But, only that old devil sea-sickness. Presently the great, throbbing influences of the sea were urging him to write its story as well as of the ships that sailed it and the men who manned them. Soon he was writing direct plays and eventually they were published. A thrilling new voice was insisting on being heard.

Many years after the first meeting at the Club, E. J. Ballantine came to my dressing room at the Plymouth theatre. He brought the manuscript of a long play called "Different" by Eugene O'Neill. Would I direct it for the Provincetown Players? I would.

I saw nothing of the author during the month of rehearsals, but he did show up at the dress rehearsal. He was as silent as ever but the old shyness had matured into a reserve born of the true genius. Rehearsal over, he said, "I'm first time I've sat through a dress rehearsal of one of my plays. Where can we go and be quiet?"

The thought came to me that the young man who had been ejected from the theatre by the back door was now knocking loudly at the front door, demanding entrance—and getting it.

Legit Brokers On Edge As Moss Scalps Scalpers

By JACK PULASKI

For a year or so there was no ticket situation, but at the beginning of the present season the ticket agencies came under fire, not only from the legit code enforcement people, but particularly by the Commissioner of Licenses Paul Moss, at the evident urging of New York Mayor La Guardia, who doesn't like brokers stung by a lot of other people and activities.

Last week it became known that the Broadway licenses for 1944 had been renewed, although the deadline was fast Friday (31). Moss declared that tickets would be issued until the end of the year, but individual brokers' licenses would be suspended. The agencies will be permitted to operate under last year's licenses until he decides whether they are to get renewals. Unmistakenly, that some brokers will not get new licenses and all will be told that they can renew them by complying strictly to the letter of the law.

State statute, which limits the number of tickets a broker can sell (500 in the below), was under legal fire for some time. Until the state pressed on its legal attack, the agencies were under no compulsion to strict compliance. Complaints and policing revealed that several ticket agencies were being operated without valid licenses temporarily suspended, while the code board also meted out discipline.

Unmistakenly of the ticket situation after a lapse followed the season of 1941-42, when a mob racketeer came to Broadway that the urge to see shows except musicals was at a low ebb. During the next year, however, a flock of hits came in and more people with ready money have been seen on section lines, demanding the best locations.

Ticket Shortage

Popularity of the standouts created a ticket shortage, with would-be patrons offering high prices and making it a field day for speculators. The van in demand was "Oklahoma!" (James) and it did not take long to show place can hardly be blamed for the speculators' activities, for there are many that consider the ticket shortage the amount of tickets available right after night.

But officers against the state law and the code are made by virtual unknown in the ticket field has been never before so recent. Tickets are more or less under surveillance. Commissioner Moss has an agency that keeps tabs on people buying tickets from their brokers and turn them over to cops to sell for high prices.

To date that has been proved, though such reports have been printed by several columnists. Such collection is a possibility, but is so disquieted, with alleged ticket double-dealing is one of the matters which Moss will take up with all the brokers.

B'way House Shortage Over

That Broadway house shortage is over, with closing over, the weekend and those to come by Saturday (8). Some of the recent arrivals are due to go off and the number of exits at press time (31) number one—Something for the Boys, Alvin: "Another Love Story," "What to Do," "The National," and "Bill to Post." Playhouse "Boys" just completed a year's run but the other were in the flop division.

"Billie" exited if a date upon conclusion of the New York era performance, management having won a share of the picture rights. She opened on a Friday and by eliminating Saturday, advance sale for which she took two nights of a week's salary was topped off the payroll. "Up" announced to shutter Tuesday (4) the \$400 musical not having a winning week.

DUKE ELLINGTON REVUE OPENS IN CHI JAN. 28

Duke Ellington has reserved the Duke Northern Theatre, Chicago, for a revue type of show he expects to open Jan. 28, following his four-week run at the Stevens hotel there. Nobility is set for the show; but Ellington will be "Johnny R. Jay," the last of a musical he put on in Los Angeles some time ago.

Ellington is currently on a one-night trip. He played the Auditorium, St. Louis, last Saturday (25) on a 30-day basis and took out as his end in \$50,000, or \$125 gross.



KATHARINE CORNELL and GUTHRIE MCCLINTIC
IN THEIR BEERMAN PLACE STUDY, NEW YORK CITY

Not Everything Goes

Mid-actuma found the critics, if not playgoers, rather confused over the new shows, because in several instances the reviews were on the doubtful side, if not definitely adverse, yet business was good. One of the shows that the critics panning was "The Naked Genius." Previously "Two Mrs. Carralls" (Booth, N. Y.) drew thumbs down and speedily climbed to capacity. Then there was "The Merry Widow" (Majestic), which got some questionable notices but proceeded to earn back its production outlay well in 10 weeks.

The latter two shows were blithely passed up by the theatre commentators, who said that they were nothing worthwhile being presented. "Genius" took a proper panning, but got goodly grosses, which puzzled the aisle boys all the more, since Michael Todd sent word from out of town that he "Was being in the show." The wishes of its author, Cypre Rose Lee, and director George S. Kaufman. In three and one-half weeks the show stopped at the Plymouth.

Of course the critics were right in the first place. What fooled 'em was the good grosses, so the drama boys were inclined to believe that anything would draw paying patronage this season, what with so many people coming to Broadway who had rarely before seen stage plays. As one reviewer in his Sunday column put it: "At least half a dozen plays which in the quiet days of old would never get beyond the manuscript stage, are busily lauding their heads off night after night and to packed or nearly packed houses."

Broadway is perhaps arriving at the condition of London, where nothing new was being produced in the past few years.

Box Percentage Goes Up

Such comment turned out to be sanguine, for soon afterwards the box percentage started to assert itself and to good purpose, for it seemed that a bunch of shows could not secure Broadway bookings. Suddenly the curtain ended and the same season there was little likelihood that new plays would be forced to remain out of town because of a house shortage. It was true that there was a problem in spotting new musicals, but that situation has cleared up.

As for the spectacularly presented "Genius," the show drew strongly on the road, too, where it was tazed in the press. In New York the play started to taper after the first 10 days but closed to an operating profit and nearly recaptured the production run. That it would steadily draw was foreseen by Todd, who was able to make a tidy profit out of the theatre rights sale, which he arranged prior to opening. Before he could participate in the film coin, "Genius" would have had to play at least three weeks on Broadway. He made sure it did.

Even the Army Air Forces smash, "Winged Victory" (44th Street), was given a couple of adverse notices. Some doubt was expressed about "Green Junes" (Broadway), although the new group leader was generally given a thumbs up. "The Friends" (Plymouth) hardly got friendly notices, but has been close to the top of new straight play money-getters. "One Touch of Venus" (Imperial), which has been selling out since opening, was given a thumbs up, but hardly critical rave. Critics still say they didn't like "Mrs. Carralls," but it still is a magnet for playgoers. "A Connecticut Yankee" (Beck) was not so cordially received, but appears to be doing well in the market.

Theatre Owners-Guarantees

It had been predicted that this season would be favorable to theatre owners and that has proven correct. Stop limits have been boosted in town and outside while new shows coming to Broadway must guarantee the house so that theatre operators are insured a profit. Even some of the better known managers are compelled to lay it on the line in order to get bookings.

Technically it makes no difference, for in the case of a hit the theatre's share far exceeds the guarantee figure. However, the risk is all on the player's side and it increases the red of flops. Because of the demand for theatre theatre there has been more activity in theatre realty than for years.

The Shuberts have absorbed at least four additional leg theatre theatres. They own, own, but let go when they can't make it in recapturing. Downtown interests took over Broadway houses and spent considerable sum in refurbishing. Quite a percentage of legaters are owned by banks, latter waiting a really boom, or an opportunity to unload, really they took over through foreclosure. Indications are that there will be additional changes in theatre ownership.

Teddy Hart in Battle On Brother Larry's Will; Disputes Rodgers

Battle for the estate of the late Lorenz Hart, who died Nov. 22, started Wednesday (30) when Hart's brother, Teddy, principal claimant in "One Touch of Venus," filed affidavits in Surrogate's Court, New York, claiming the long-time trillist and collaborator of Richard Rodgers in many musical hits, as a chronic alcoholic who for the last three years lacked mental sobriety. Value of the estate was estimated at \$500,000.

Hart, 48 and a bachelor, directed that "70" of his estate go to his brother and the remainder to William H. Kron, Hart's business manager for the last eight years.

Teddy Hart's action revolved around the share left to Kron, charging that the manager exercised undue influence over his brother.

Contesting Hart's claim, Rodgers filed an affidavit stating that while Larry's drinking proclivities were known, he at all times had full possession of his mental faculties. Rodgers cited the amount of work done during the last six months of Larry's life to point up the fact that his mind was clicking properly. During that time, Rodgers and Hart wrote most of the "Connecticut Yankee" score, latter being a current hit at the Martin Beck, N. Y.

Robeson's Voice

Unless Paul Robeson's weakened voice regains full strength, "Oleto" faces a checkbook for several days. Pending the singer's vocal recovery, Robeson's doctor had prohibited him from a booking on the Philco "Variety" radio Hall of Fame program last Sunday (2).

'43 The Best Year In Legit Year Since Depression—On Broadway and Road

By JACK PULASKI

There are more shows doing big business on Broadway than at any time since the depression, said Marcus Heiman, talking especially of the period up to the pre-holiday downturn. Head of the United Booking Office, which supplies most of the country's legit theatres, is also enthusiastic about the road, where those smaller stands are being supplied with attractions for years.

Heiman states that this season legit road shows may not have gained in the volume of business as much as more popular-priced attractions, but there is relatively a definite improvement. As for shows that are off popularity, increases in attendance are ahead of attractions comparatively, as strong in recent seasons.

It is explained by the financial capacity of patronage outside of New York. Many people with money to spend come to the metropolis and attend Broadway shows, a majority seeing stage diversions for the first time. There is, however, a vastly larger audience in communities too far removed from Broadway for casual visits, and this is supporting the shows on tour. That is reflected in the ticket agencies in the big towns, where it is definitely proven that a new class of patronage has arisen—people who once never could afford to attend legit shows.

Frequently in B-way agencies and at the boxoffices, persons who are unknown in appearance seek tickets for the top shows, displaying rolls of banknotes. They want the best locations almost invariably. Treasurers are now used to this new class of customer, minus collars or ties and not infrequently in work clothes. If that applies on Broadway it applies more so out-of-town where war activities have provided the highest wages in a generation.

Auditoriums Prosperous

Auditoriums on the road are reported to be particularly prosperous this season. The large capacity spots have been playing stage shows now and then to variable results, but managers are now booking audiences whenever possible, although only a limited number of touring attractions can play the big houses.

Transportation problems have been vexing, some performances being delayed and others cancelled because of the rail movements of war materiel and troops, but the idea that tours might be seriously interfered with has not yet been substantiated. There has been bag-

gage car trouble, but the Office of Defense Transportation has quickly dispatched those bottlenecks.

There also has been a bit of congestion, mostly at the season's start. Principal reason was that managers wanted to play eastern territory and work their shows to the middle west. Now it is indicated that there will be less pressure for out-of-town territory. Some new production has been delayed, not only because of t'out booking difficulty but questionable

Chi's Tight Situation

Tightness of bookings has been more pronounced in Chicago than any other key city. That partly explains why small stands in the metropolis are being used for the first time in seasons, some shows playing that time waiting to get into the Loop. However, the real reason for the conduct of these one-nighters is the day and night activity in war plants.

Multiple touring of Broadway hits of last season was a factor in out of town bookings. There are for instance three companies of "Kiss and Tell" touring and two each of "The Doughgirls," "Abie's Irish Rose" and "Blossom Time." This is a favorable sign, but when the road was in flower, there were half a dozen companies of hits touring while the originals played Broadway.

'Abie's Comeback

The comeback of "Abie" is one of the season's highlights. The road success of "The Road is Green," in the fourth year, is gone as the show is being managed by "Life With Father" is another indication of the road's vitality, the original being in its fifth year. (Example, N. Y.) and it's back too for "Armenie and the Children," which recaptured its first year's success (N. Y.). Most of those shows are playing repeat road dates, as is "Tobacco Road."

During the late fall and winter, grosses out of town were scored by "Sons of O'Fun," but the current road standstill is "Oklahoma!" in "A Broadway." During its Boston tryout, "Winged Victory" played to great success, reflecting its success in N. Y. (44th Street).

Smaller stands have been supplied with road shows this season after a lapse of years include: East Liverpool, Steubenville, Ashland, Canton, all of Ohio; Oil City, Pa.; Burlington, N. Y.; Hastings, Neb.; Mitchell, So. Dak.; St. Joseph, Mo.; Salina, Kan.; Ponca City, Okla.; Green Bay, Wisc.; New Britain, Conn.

Moss Hart Proves He's A Good Reporter In 'Winged Victory'

By DON WALSH

The night Moss Hart's "Winged Victory" opened at New York's 44th St. Theatre and called its unmistakable message that another smash had arrived, one of the nation's most important newspaper publishers remarked as he shouldered his way through the crowded lobby. "This fellow Hart—I wish he wasn't doing so well in the theatre so I could offer him a job. He's just about the best reporter I ever run across. That's what makes that play so good. It's just excellent, bang-up reporting."

Despite the minor tinge of selfishness contained in the remark it still

stands as one of the finest compliments to the unpredictable playwright who amazed even some of his staunchest supporters with the product he delivered to the Army Air Force show. The trained newspaper man produced a quality in Hart previously unattainable, which enabled him to capture the spirit of America's young fliers and engineer it home in dramatic form. "Winged Victory" can appreciate this quality as they sit through the performance but, in most cases, they are unable to do so. And yet, in one facet of craftsmanship utilized by Hart to give his story access.

Hart knows how to listen to people and, what is probably more important, he knows how to steer conversations to bring out underlying characteristics in the individuals he is studying. Also, he can conceal the fact that his conversational partners are being studied and that what they say—and how they say it—is being stored away for future reference.

It is Hart's almost uncanny mastery of this reporter's technique that enabled him to make "Winged Victory" the moving document it is. He didn't remember to miss what he saw in his whirlwind eight-weeks tour of Air Force establishments as what he heard. And what he heard he transferred faithfully to paper and from that to the lips of his uniformed cast at the 44th Street.

Heretofore renowned as a writer of witty, tight, fast-moving plays, Hart has proved himself to be a show as a craftsman well equipped to handle serious drama—an aim by the way which he set for himself in early days of his career.

His first play, "Panic," written in 1921, was serious in vein but was thumbed down as not commercial. This experience sent the young playwright on a definite and successful tack. He decided to write commercial plays and did so with "Once in a Lifetime," "Lady in the Dark," etc. But even while these were being created, produced and scoring smash successes Hart had an inner longing to write serious stuff.

The war provided him with his opportunity and the manner in which he grasped it is strikingly demonstrated by what goes on at the 44th Street nightly. Moss got away from Broadway while gathering material for "Winged Victory" and discovered a different type of person in the ranks of the Air Corps. His play brims that person on Broadway so that thousands of others might discover him. The thousands seem to like the un-Broadway guy.

SEASON'S GREETINGS

CORNELIA OTIS SKINNER

History of An Actors' Charity— 62 Years of Funds' Fine Service

By WALTER VINCENT

(President, Actors Fund of America)

It is a long way down the years since that memorable day, June 15, 1882, when there assembled in Wallace's theatre, at Broadway and 42nd street, the theatrical profession, intent on perfecting an organization to be known as the Actors Fund of America.

For years there had been an ever-increasing demand for such an organization. Prior to May 11, 1882, the indigent of the theatrical profession often became pawns of charges. Why were the people of the State so impunctuous even in times of plenty? The only reason, which held in those years and holds today is the precariousness of their life in life—the short period of the year when they have income and the long terms of idleness.

The men and of the theatre recognized and deplored the lamentable conditions that obtained among the unfortunate of the profession—the fact that a player of a little ability, whose promise was great, whose death would have been buried in Potter's Field, but for the chance information that came to Bartley Campbell, then gave them deep concern. Matters were approaching a head in 1880, when many sterling managers, actors and actresses were seriously studying the formation of an actors' relief society. Lawrence Barrett wrote a letter to the N. Y. Herald with a relief plan he had in mind. A. M. Palmer followed with a saying he had a plan for the relief of the indigent of the profession, which should be open to all the needy in the profession. There followed a series of meetings, and in the winter of 1881 a comparison of views of the New York and Brooklyn managers showed that they were almost unanimous in favor of the establishment of a fund for the needy.

In the office of the Union Square theatre on March 12, 1882, a meeting of the managers of the New York and Brooklyn theatres in New York and Brooklyn was held, and a preliminary organization outlined. There was no action at this time, and in the winter of 1882 a comparison of views of the New York and Brooklyn managers showed that they were almost unanimous in favor of the establishment of a fund for the needy.

Several meetings to discuss the permanent organization of the fund followed, the one on May 11, 1882, being a successful in bringing about the decision that application should be made at once to the New York Legislature for a charter. The act of incorporation became a law June 18, 1882, and the fund was organized. Fund held its first meeting under that law at Wallace's theatre. Since then the organization has held the same place in the sympathy and support of the actors all over the land, for the functioning of the Actors' Fund of America, is, as its title implies, national in scope.

1st Officers of Fund

At the meeting at Wallace's theatre Wallace was elected president; A. M. Palmer, vice-president; Daniel Frohman, secretary; Theodore Moss, treasurer. The first trustees for the first year was made up of the first seventeen beneficiaries, namely: Lester Wallack, A. M. Palmer, Edwin Booth, Edward Harrigan, Henry D. Barry, William Henderson, Joseph Jefferson, F. P. Poole, M. H. Malloy, P. T. Barnum, Lawrence Barrett, W. J. Florence, L. C. Miner, Frank S. Lancaster, William B. Sing, Bartley Campbell and Samuel Colville. All have passed away, and of the 248 original incorporators not one is alive today. The first executive committee consisted of two upon the appeals for aid was composed of H. C. Miner, Edward Harrigan, Joseph F. Poole, William H. Malloy and William Henderson.

At last the infant organization was beginning to stand on sturdy legs. The first headquarters were established at Hart and Hart, the fund's headquarters were established upon the entrance of the new Theatre Comique, Broadway, and remained there until the fire of December 23, 1884, destroyed the playhouse and many of the early records of the organization. Its next offices were established at 100 Broadway, where it has since had a free reading and writing room was established for the use of members.

In the second annual meeting Daniel Frohman, as secretary, reported that he had paid out in charity during the year ending June 8, 1883, \$124,249.70. To "make good" on the promise of the fund, the fund spent in carrying out its avowed aim "to care for, and relieve, and aid benefit the condition of destitute members connected with the theatre." In 1884 the fund also to voluntarily direct, in whole or in part, the funeral and burial of such destitute persons connected with the theatrical profession as died that year, cost \$136,156.84.

From Evergreen to Keno

Up to the time in the minds of the trustees from the beginning was the need of burial plots, and in 1884 ten acres were purchased on Evergreen road, near the city. There was later increased and through a subscription list started by James Gordon Bennett in the Herald a monument was erected on the site. The fund has imposed covenants on June 6, 1887, as the years rolled on the Evergreen plot became inadequate and the fund in the trustees' minds was to be a place of hill in picturesque Keno, within a short distance of the city. The monument, a huge obelisk, erected by the fund in memory of its dead members, still dominates the immediate countryside, and at its dedication came a tribute from the President, Franklin Roosevelt. The fund has also been a member of the Yale, an honorary life member of the fund, made the dedicatory address.

The noteworthy fact regarding the Actors' Fund is that in all its years it has had only seven presidents, including the present incumbent. These included Lester Wallack, 1882-1884; H. C. Miner, 1884-85; A. M. Pal-

mer, 1885-87; Louis Frohman, 1897-1901; Al Huxman, 1901-4; Daniel Davidson, 1904-40.

Hetty Green's Mansion for Actors

Of the many interesting stories for the wholehearted efforts they gave to the fund to bring it to the state in which it is today. To Louis A. Frohman, more than any one else, you can credit much of the credit due to the establishment of the first Actors Fund Home. This was located at West New Brighton, Staten Island, and was opened with a banquet ceremony in 1908. It was not until 1928 that the fund decided to move the home to Englewood, New Jersey. The change was considered one of the big moves of the fund. It being commingled and the grounds in connection with it being extensive. In a way there is some historic interest connected with the house, which once the property of Hetty Green, one of the most noted financial figures of her time.

The house, which has been made of the property since it was taken over. The whole air of the house is homelike. Its rooms are pleasant and comfortable—there is nothing in it about them that is anything but a living room is cheerful. A billiard table occupies another room, and the library is rich in books pertaining to the theatre. The house is always "blooming to capacity."

There is nothing about the life at the home that is in any way drab or tawdry. The rules and regulations are simple and the atmosphere is entirely unostentatious. Everyone is free to spend his or her time as he or she likes it. One and all are treated as if they were guests at a home. The staff of the home is always ready to make a meal, long stay. There are the spacious grounds with their flower beds and the vegetable garden. During the summer months, even in the winter, the residents into the sun and air. Never did the garden produce so much fine vegetables as they have been ready for the residents.

Almost from the establishment of the fund the trustees have seen to it that there has also been a reading room in the home. The reading room is a place to the veranda. The lounge is always a resting place for the weary. The morning "trudging" around the grounds. During the summer months, even in the winter, the residents into the sun and air. Never did the garden produce so much fine vegetables as they have been ready for the residents.

Few "Dead Bats"

In many ways the fund has been fortunate. There is probably no other charitable organization in the world that has not been charged upon at some time or other, and the fund is no exception. The fund has suffered less from "dead bats" than any other welfare body in the country. We did have one case of this kind in connection with the fund, but it was forgotten. It quite nettled Bob Campbell, the fund secretary, and son of Bartley Campbell, the American actor, that he should be remembered for the fund before coming to the fund years ago produced a number of plays and his whole life has been steeped in the theatre. He was a man of many talents and his actors and their histories than any other man alive.

The day of the imposition last winter was stormy. The fund was in the midst of a snow storm. The afternoon was growing dark rapidly and the lights had been turned on when into the office came a man, a middle-aged individual. He was haggard, his thin neck coat was wet and did not fit him, and his worn shoes were wet. The man slumped into a chair and mumbled, "I'm hungry. I've got to have something to eat." Campbell saw the man at once. The derelict, for such he seemed to be, gave him a name and told of his story. The man, who was a man of many talents and his actors and their histories than any other man alive. The man was called, and the doctor says I mustn't allow him to go to bed. I want to die in the street. Slumped in a chair, with his gaze riveted on the floor, the picture of dejection—a man without hope, who was a man of many talents and his actors and their histories than any other man alive.

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Good Acting Job

I am afraid something has been put over on you," said the doctor. "The man is sick, but not to the extent that he can't work. His trouble has been repeated. He is a man of many talents and his actors and their histories than any other man alive. The picture of dejection—a man without hope, who was a man of many talents and his actors and their histories than any other man alive. The picture of dejection—a man without hope, who was a man of many talents and his actors and their histories than any other man alive.

Suggests Producers Create Fund To Help Actors and Hypo Scripts

New York.

Editorial "Vocalists," New York.

Less than one-third the number of play manuscripts intended for Broadway have been taken up and compared with pre-liminary drafts, and the quality of those written is said to be poor. What are the publishers of Broadway playwrights doing?

Several hundred are drawing the needed experience, because they are writing short stories and novels or radio stuff.

Plagiarizing one of the most difficult of arts, although, like a placid glass window, it seems easy to look through. It is best learned from the situation, and the audience points out the mistakes. This is like an expert assessing a sample of ore from a new mining prospect, or a consulting engineer checking the blueprints of a new bridge to be built.

Many good play manuscripts make their way to Broadway, but they do not "read well," while many which read well do not play well, and fail to attract an audience.

If the producing managers want to encourage the writing they should do three things:

Provide interim rewards for the most promising playwrights for gaining experience.

Order plays written from styphens and the playwrights to pay advance royalty on optioning the synopsis.

Encourage the not-yet-arrived playwright to write "vaudeville sketches as a source of interim income." Vaudeville, too, is a school for gaining experience.

A play today has to be offered to the producers ready for the stage. It is an all-or-nothing proposition. It should be all, something or nothing.

To provide interim rewards to the managers subscribe to a fund to be divided quarterly amongst unproduced plays. The fund should be a month let each manager consider the plays he has read during the month, and recommend an honorarium to the author of the best one which he has declined, or to several if he has declined them all. The fund should be more than one. He might grade them A, B and C.

A committee should be formed to tabulate the recommendations from the various managers received monthly. The grading should be cumulative and when a title turned up with recommendations from various managers should be recommended for an honorarium. A system of points might be devised, as some managers would recommend a play as A, others as B and others as C.

The fund in class A should receive \$500, in class B \$250, and in class C \$125. A total of \$3,750 quarterly should be awarded. This would provide incentive for the writing of 1500 or more \$250 each for 40, and 100 each for 30 plays. This would, however, would only add 40 awards in a year to the fund, which would be scanty. Perhaps some philanthropic foundation would add to the fund.

The awards should be made regularly over a period of years to plays that at random for the first time and they had absolute merit, the object being not alone to award the actors but to encourage them to write plays.

An occasional prize here and there at random for the first time and they had absolute merit, the object being not alone to award the actors but to encourage them to write plays. The legitimate managers should cut down on the number of plays they want to see more plays written.

The managers as a group should provide a little money for the play, in order to perform the plays receiving awards, or some of them, of the managers stage. The fund should be a month let each manager consider the plays he has read during the month, and recommend an honorarium to the author of the best one which he has declined, or to several if he has declined them all.

Improvements in the manuscripts should enable the managers to obtain more plays for the fund. The fund should be a month let each manager consider the plays he has read during the month, and recommend an honorarium to the author of the best one which he has declined, or to several if he has declined them all.

Thus his chances of getting productions were improved. All this was not to be complete, and it is understood that the fund will be a good, why hasn't it been set up already?

Radio and movie managers produced 25% hits and 75% failures. It is evidently due to the inability to judge a play by its script. This might be improved if managers employed certain stage directors as primary judges. They are those who can visualize a play from the script, and who can check where the laughs, the situations and the applause points come. This is like an expert assessing a sample of ore from a new mining prospect, or a consulting engineer checking the blueprints of a new bridge to be built.

Many good play manuscripts make their way to Broadway, but they do not "read well," while many which read well do not play well, and fail to attract an audience.

If you think it is easy to read a play and what is it in, set a publisher and play before the stage. The performance and make the laughs, the situations and the applause points come. This is like an expert assessing a sample of ore from a new mining prospect, or a consulting engineer checking the blueprints of a new bridge to be built.

Many good play manuscripts make their way to Broadway, but they do not "read well," while many which read well do not play well, and fail to attract an audience.

Edwin Hopkins

'JACKPOT SMASH' IN BALTIMORE AT \$30,000

Baltimore, Jan. 9. "Jackpot," new musical sponsored by Vinton P. Newkirk, was spotted for holiday trade at Ford's big show and drew favorable critical reviews and potent action at the box. Sold out at weekend at a top price of \$10.00.

On tap currently is another production, "The Great Gatsby," directed by P. F. Schullberg and Marion Gering, with cast headed by Ernest Borgnine, who is touring with Walsh and Virginia McWaters.

Wallflower's Debuts In Philly on Jan. 10

Meyer Davis' debut effort as an indie legit producer, "Wallflower," opens Jan. 10 in Philadelphia, followed by "The Great Gatsby" on Jan. 6. Philly is Davis' home town and the "Wallflower" is also the work of Reginald Denham, the author-director of the play, which the cast includes a "profile legit" backer) regards as a favorable omen.

Cast of "Wallflower" comprises Walter Grease, Katherine Givens, Mary Rolle, Summe O'Dea, Leona Hudson, and others who turned up in "The Great Gatsby" at the Orin, Ann Deere, Joel Masterson, and others.

Lorraine DeWolf Suffers Skull Fracture in Accident

Hollywood, Jan. 9. Lorraine DeWolf, former Broadway star, was injured in a fall from a set at the Music Box, in the hospital with a possible skull fracture. DeWolf was injured while working on a set at the Music Box, in the hospital with a possible skull fracture. DeWolf was injured while working on a set at the Music Box, in the hospital with a possible skull fracture.

Koenigsberg's New Saint

St. Louis, Jan. 9. Koenigsberg, one of the founders of the Musical Theatre Assn., sponsoring a fresco entertainment in the Forest Park auditorium, is expected to turn up in the last summer at Dallas, he took up another shift. Last summer, he took up another shift. Last summer, he took up another shift.

Chi Back in B.O. Groove; 'Oklahoma' Smash \$33,500; 'Kiss '96; 'Spirit' 2½G

Nice figures were reached by a number of last week's Broadway admissions on New Year's Eve adding substantially to the grosses. "Unholy Desecration" was only able to run an extra midnight performance.

All shows got back into the money groove, with "Oklahoma" again leading with \$33,500. "Kiss '96" topped all other shows with \$10,000. "Spirit" and "The Student Prince" got off to slow starts but chalked up \$12,500 and \$10,000, respectively, on the week. "Sons O' Fun" opened well at the Civic Opera House on Monday (15).

Estimates for Last Week
"Bitter Sweet" (Sudbaker) (14 weeks) (1,400; \$275). Started slow but gained big hit \$12,500.
"Dark Night Ladies" (Blackstone) (9th week) (1,200; \$275). Zoomed to \$10,000.
"Kiss and Tell" (Harris) (34th week) (1,000; \$275). Bounced back to \$10,000.

"Oklahoma" (Erlanger) (4th week) (1,000; \$275). Set for \$33,500.
"It's a Family, Ciel" (1st week) (1,000; \$250). Opened at \$10,000, but perked up to around \$10,000.
"The Turnover" (1,000; \$275). Continued in the dip of \$10,000.
"Unholy Desecration" (Covet) (Northern) (1st week) (1,400; \$275). Closed New Year's Eve, but received to approximately \$10,000.

Plays Out of Town

Mexican Hayride

Michael Todd, author of "The Mexican Hayride" and "The Mexican Hayride" is a Broadway producer and writer. He has written "The Mexican Hayride" and "The Mexican Hayride" for the Broadway stage. He has also written "The Mexican Hayride" and "The Mexican Hayride" for the Broadway stage. He has also written "The Mexican Hayride" and "The Mexican Hayride" for the Broadway stage.

It is pretty clear that Mike Todd has everything that a couple of states to fail it along the road to Broadway glory. At the moment, the show lumbers along as though drawn by a play-doh wheel.

It is a flaccid comedy that is unable to stagger its audiences with wit and cleverness. The production might well register the solidness of the decade. It is much as clear as a day that Todd has a better than even chance of hitting on a musical motor force here in the next three years and if he has, he will be in Broadway with a winner.

For the moment, the show is in the Dorothy and Harold Prince's hands. He has Bobby Clark and June Havoc, two stars of strength, and he has a farcical production, which is jaw-dropping.

SONS' TROFF \$44,000 IN 2D DETROIT

New Year's week was a bright one along the legio here, with all Detroit's regal houses re-ignited and cashing in. With the first performance, O'Brien and Johnson's "Sons O' Fun" proved a holiday nature, turning in a sell-out during the second week. The Cass, Helped by a special midnight show New Year's Eve at a \$5.00 top, the show nailed a net of \$44,000. With the first performance, it brought the two Detroit weeks to \$90,000. They were followed Sunday by Walter Havers in "The Patriots."

The Adrien Armitage, settled in at the Lafayette at the popular-priced price, got to a great start, with \$10,000. With the first performance, it brought the two Detroit weeks to \$90,000. They were followed Sunday by Walter Havers in "The Patriots."

Despite a going-over from the last week, the Cass, Helped by a special midnight show New Year's Eve at a \$5.00 top, the show nailed a net of \$44,000. With the first performance, it brought the two Detroit weeks to \$90,000. They were followed Sunday by Walter Havers in "The Patriots."

goodwill to Mexico for one week. The can man can't keep his fingers out of the Mexican history. However, and through the bullfighter's mission, the show is in a position with the government. The Mexican charge, "duffies" (the "duffies" write in pin him down, but international law hinders the path of the show. The show has been Evans and a tentative romance develops, only to fizzle out in less than a week. The show with various tourists, expatriates and other assorted characters, the show is a central situation, a good one, is never far from the show's attention. Never brought to a focus.

Framework supplies opportunities for the production. The show is a central situation, a good one, is never far from the show's attention. Never brought to a focus.

Stopping of a half hour for a farcical conclusion. Show will need more than cutting, though, but that's what it's for, for a Todd has plenty of "know-how."

Marianne

New Haven, Conn. 30. The P. Schuchman, author of "The Mexican Hayride" and "The Mexican Hayride" is a Broadway producer and writer. He has written "The Mexican Hayride" and "The Mexican Hayride" for the Broadway stage. He has also written "The Mexican Hayride" and "The Mexican Hayride" for the Broadway stage. He has also written "The Mexican Hayride" and "The Mexican Hayride" for the Broadway stage.

BOSTON OPERA CO. SOCK \$15,500 IN PITTSBURGH

Pittsburgh, Jan. 1. Boston Opera Company knocked down a sock estimated \$15,500 at Nixon last week with a show of Gilbert and Sullivan repertoire. House got its best opening in more than a year with "The Mikado" and, after moved on from there to build steadily at each performance, society matinee operettas that didn't do biz here last season and playing on the road were in the show. The house's previous visit here, in 1939, was a success. The show, with a top of \$10,000, and holiday crowd ate it up despite still musical competition during the week. The show, with a top of \$10,000, and holiday crowd ate it up despite still musical competition during the week.

'MEX HAYRIDE' NIFTY '8G IN BOSTON

Boston, Jan. 1. With "Mexican Hayride," "Sons in Your Eye" and the San Carlo Opera House in last week. The Student Prince in this, and "Cherry Orchard" and "Peep Show" coming in next week. The show, with a top of \$10,000, and holiday crowd ate it up despite still musical competition during the week.

Estimates for Last Week
"Able's Irish Rose" (Plymouth) (1-42; \$275). Ninth week saw general upswing to \$3,500; show finished eighth week stand here on Jan. 8.
"Doughie's" (Colonial) (1,437; \$275). Set at improved \$10,000 in ninth week; closed Jan. 8 after eight-week stand.

"Mexican Hayride" (Shubert) (1,430; \$2,400; \$40,000). \$4,000 New Year's Eve. Mike Todd show gone very high in fine advance and sell-out in prospect for near-month run here. Five performances first week (beginning Jan. 29) should hit near estimated \$18,000, including New Year's Eve. \$4,000 top.

"Sons in Your Eye" (Wilbur) (1,300; \$275). Opened Dec. 24 and drew mixed notices, but should be a \$10,000; seven performances. Remains through Jan. 10.

San Carlo Opera Company, Opera House (3,500; \$2,500). First opera of the season, "Cherry Orchard" (10-19), at an estimated \$10,000, 10 performances. Company begins four here.

B'way Terrific: 'Yankee' Has Best Week At \$28,000, 'Carmen' 9G, 'Venus' 39G, 'Victory' 45G, 'Oklahoma' New High

New Year's week turned out to be a bonanza for Broadway leaders and new high grosses sprang the tide despite the general absence of new shows. With the week, the show, with a top of \$10,000, and holiday crowd ate it up despite still musical competition during the week.

Estimates for Last Week
"Kiss '96" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).
"A Connecticut Yankee" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).
"A Connecticut Yankee" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

"Yankee Doodle" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).
"Carmen" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).
"Venus" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

"Victory" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).
"Oklahoma" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

"Marianne" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

"The Student Prince" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

"Cherry Orchard" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

"The Turnover" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

money again last week, when indicated gross went above \$18,000. "Yankee Doodle" (C-1,001; \$3,300). Played 10 performances; extra matinee sold out and \$12,500; with \$12,500; previous week; \$12,500; approximately \$12,500.

"Kiss and Tell" (Harris) (41st week) (C-920; \$3,300). Had been off considerably, but came back strongly, and in nine performances claimed around \$10,000.

"Life With Father" (Empire) (21st week) (D-1,082; \$3,300). Run leader, came back strongly, and in nine performances claimed around \$10,000.

"Listen, Professor" (Forrest) (2d week) (C-1,080; \$3,300). Went to extra space, but came back strongly, and in nine performances claimed around \$10,000.

"One Touch of Venus" (Imperial) (1st week) (D-1,075; \$3,300). Has been in big money since opening week, with \$12,500; previous week; \$12,500.

"Oklahoma!" (St. James) (4th week) (M-1,820; \$4,400). Played extra matinee, and with \$8,000 top holiday eve, topped \$28,000; previous week; \$12,500.

"Outragious Fortune" (48th Street) (9th week) (D-972; \$3,300). Moderate grosser estimate at around \$10,000.

"Ramsesheim" (Imperial) (C-906; \$3,300). Presented by Robert Reed, written by George S. Kaufman, and opened Monday (4), being a conflict.

"Resilience" (46th Street) (62d week) (O-1,347; \$2,300). Announced to go to food after another three weeks slipped after Thanksgiving, but with \$12,500; previous week; \$12,500.

"Something for the Boys" (Alvin) (1st week) (C-906; \$3,300). Opened Monday (4), being a conflict.

"South Pacific" (Cort) (D-1,064; \$3,300). Opened middle of last week; new double matinee, and indicated scale turning the trick.

"The Student Prince" (41st week) (repeat date) (R-3,000; \$1,600). Only attraction to play twice daily last week; new double matinee, and indicated scale turning the trick.

"The Turnover" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

"The Turnover" (C. Connelly) (D. Drama). CP (Amused Drama). (Revue). M (Musical). O (Opera).

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Current Road Shows

(Jan. 5-15)

'Abie's Irish Rose'—Plymouth. Boston (5-8).

'Abie's Irish Rose' (2d Co.)—Orpheum, Sioux City, Ia. (5); Aud., St. Paul (6-8).

'Algerich Family' ('What a Life')—Lafayette, Detroit (5-15).

'Arsenic and Old Lace' (2d Co.)—American, St. Louis (5-8).

'Blackouts of 1942' (vaude)—El Capitan, Hollywood (5-15).

'Butte Spirit'—Studebaker, Chicago (5-15).

'Blossom Time'—Savoy, Hamilton, Ont. (5); Grand, London, Ont. (6-8).

'Blossom Time' (2d Co.)—Forrest, Philadelphia (5-8).

'Cherry Orchard'—Shubert, New Haven (6-8) (premiere); Wilbur, Boston (10-15).

'Carn is Green'—Marlow, Helena, Mont. (5); Fox, Butte, Mont. (6); Metropolitan, Seattle (8).

'Curtain Time' (vaude)—Curran, San Francisco (5-15).

'Doughnuts' (2d Co.)—Colonial, Boston (5-8); Shubert, New Haven (10-15).

'Doughnuts' (3d Co.)—Walnut, Philadelphia (5-15).

'Katherine Dunham'—Royal, Alexandria, Toronto (5-8).

'Embers of Haworth'—Callboard, Los Angeles (7-8) (premiere).

'Gilbert and Sullivan'—Cox, Cincinnati (5-8).

'Good Night Ladies'—Blackstone, Chicago (5-15).

'Icecapades'—Boston Garden, Boston (5-12); Aud., Providence (13-15).

'Jackpot'—National, Washington (5-8).

'Jane Eyre'—Aud., St. Paul (5); Lyceum, Minneapolis (6-8).

'Jamie' (2d Co.)—Hanna, Cleveland (5-8); Nixon, Pittsburgh (10-15).

'Junior Miss'—Gentry, San Francisco (5-15).

'Kiss and Tell' (2d Co.)—Harris, Chicago (5-15).

'Kiss and Tell' (3d Co.)—Locust, Philadelphia (5-8); Ford's, Baltimore (10-15).

'Kiss and Tell' (4th Co.)—Biltmore, Los Angeles (5-15).

'Life With Father' (2d Co.)—Shea's, Erie, Pa. (5); Palace, Ashabula, O. (6); Colonial, Akron - (7); Park, Youngstown (8).

'Maid in the Ozarks'—Wilson, Detroit (5-15).

'Marlaine'—Ford's, Baltimore (5-8); National, Washington (10-15).

'Mexican Hayride'—Shubert, Boston (5-15).

'My Sister Ellen'—Nixon, Pittsburgh (5-8).

'New Meet the People'—Assistance League Playhouse, Hollywood (5-15).

'Oklahoma' (2d Co.)—Bringer, Chicago (5-15).

'Patriots'—Cass, Detroit (5-8).

'Peep Show'—Playhouse, Wilmington (13-15) (premiere).

'Porgy and Bess'—Victory, Dayton (8); Hartman, Columbus, O. (5-8).

'Sons o' Fun'—Clivic, Chicago (5-15).

'Student Prince'—Opera House, Boston (5-15).

'Suds in Your Eye'—Wilbur, Boston (5-8).

'Tobacco Road'—Davidson, Milwaukee (5-8).

'Tomorrow the World' (2d Co.)—Selwyn, Chicago (5-15).

'Unexpected Honeymoon'—Great Northern, Chicago (5-15).

'Wall Flower'—Playhouse, Wilmington (5-8) (premiere); Locust, Philadelphia (10-15).

'Without Love'—Capitol, Salt Lake City (5); Aud., Denver (7-8).

'Years for Fun'—Music Box, Hollywood (5-15).

'PATRIOTS' \$15,500, NEAT, IN ST. LOUIS

St. Louis, Jan. 1.

With scale upped to \$330 for New Year's Eve from \$220, 'The Patriots' with Walter Hampden in the top role, closed a profitable one-week stand at the American theatre tonight (1). Eight performances grossed estimated \$15,500. Piece clicked with the critic.

Boris Karloff, in 'Arsenic and Old Lace', with the house scaled to \$220, is back again for one week starting Sunday (2). It was presented locally twice last year at \$220 top and grabbed off a total of \$35,000.

LODEWICK VROOM

presents

 The New Opera Company
 Production of

'ROSALINDA'

YOLANDA MERO-IRION
General Manager

RECORD BREAKING THIRD YEAR!

SHEPARD TRAUBE
in America
with Ann Corbin
presented

Angel Street

Staged by
MR. TRAUBE
 LEO G. JUDITH
 CARROLL EVELYN
 with PATRICK HAMILTON
 FERDI HOFFMAN
GOLDEN THEATRE 44th Street
West of Broadway

'Still the best play in New York'

—WARD MOREHOUSE

HOWARD LINDSAY and RUSSEL CROUSE present

JOSEPHINE HULL and EFFIE SHANNON

IN

ARSENIC AND OLD LACE

A New Comedy by JOSEPH KESSELRING

Beginning its

4TH YEAR

January 10, 1944

at the

HUDSON THEATRE

WEST 44TH ST., NEW YORK

Now in its

2ND YEAR

at the

**STRAND THEATRE
LONDON**

FIRTH SHEPARD
Producer

*Touring Company
headed by*

BORIS KARLOFF

Now in its

2ND

**TRANSCONTINENTAL
TOUR**

... WE'RE PROUD OF SHOW BUSINESS ...

COMPLIMENTS TO OUR PROFESSION AT WAR

HOWARD LANG & AL ROSEN

present

STUART ERWIN and SKEETS GALLAGHER

in

"GOOD NIGHT LADIES!"

Adapted by CYRUS WOOD

Staged by EDWARD CLARKE LILLEY

with

DORA CLEMENT . . . FRANCES KNIGHT . . . SHEILA BROMLEY . . . PEGGY DRAKE . . . MAX HOFFMANN, JR
LYNNE CARTER . . . CECIL ELLIOTT . . . GLORIA HUMPHREYS . . . YOLANDE DONLAN . . . ESTHER CORYELL
BEATRICE NEWPORT . . . J. MYLES PUTNAM . . . LUANA WALTERS . . . AL DOWNING

Dear Chicago:

We repeat our grateful thanks issued a year ago by "GOOD NIGHT LADIES!" company to the playgoers of Chicago and the visitors from all over the world. We are happy to have been a small factor in the city's activities in the war effort. And we are chiefly proud of Chicago's excellent record in every aspect of national support.

Sincerely,

STU and SKEETS.

APPEARING AT THE BLACKSTONE THEATRE, CHICAGO, SINCE APRIL 12, 1942

SEASON'S GREETINGS

FROM "ICE-CAPADES OF 1944"

WE ARE PROUD . . .

. . . That "ICE-CAPADES" annually plays to better than one person in every one hundred of the entire population of the United States and Canada . . . and this in spite of the fact that the show can only accept contracts from 19 major cities during its 47-week season!

WE ARE PROUD . . .

. . . to have had the opportunity of entertaining as our guests, in cooperation with the arenas, more than one hundred thousand men and women of the armed services.

WE ARE PROUD . . .

. . . of the Citation awarded by the Treasury Department to Ice-Capades for selling more than twenty-five million dollars worth of war bonds, through special shows to which admission could be gained only by purchase of a War Bond!

WE ARE PROUD . . .

. . . of the 41 members of our cast now serving their country in uniform!

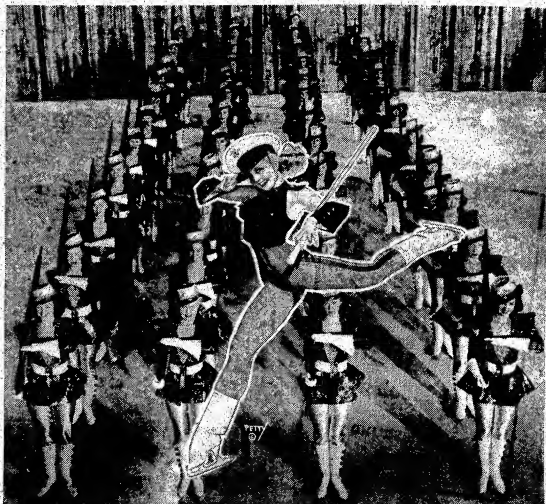
WE PLEDGE . . .

. . . the continued sale of war bonds and entertainment of our men and women in the Service, and continued support of the United Effort . . . UNTIL VICTORY!

ICE-CAPADES, Inc.

1815 RKO Building, Rockefeller Center,
New York 20, N. Y.

JOHN H. HARRIS, President



Holiday Greetings

OSCAR HAMMERSTEIN, II

author of

Sunny River

(Six Weeks at the St. James Theatre, New York)

Very Warm For May

(Seven Weeks at the Alvin Theatre, New York)

Three Sisters

(Six Weeks at the Drury Lane, London)

Ball At The Savoy

(Five Weeks at the Drury Lane, London)

Free For All

(Three Weeks at the Manhattan Theatre, New York)

**I'VE DONE IT BEFORE AND
I CAN DO IT AGAIN**

"IRRESISTIBLE"

—BARNES, Herald Tribune

ALFRED de LIAGRE, Jr.
presents

Margaret Elliott
SULLAVAN & NUGENT

in
JOHN VAN DRUTEN'S
Comedy

*the Voice of
the Turtle*

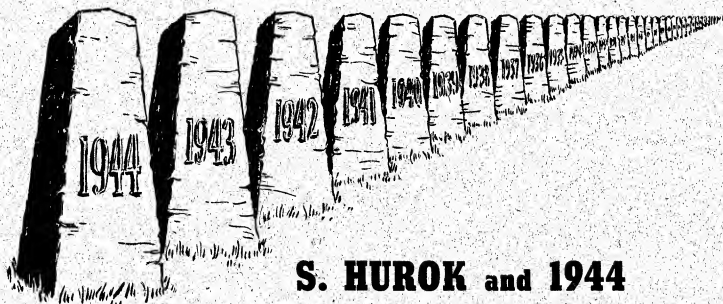
with
AUDREY CHRISTIE

Staged by Mr. van DRUTEN • Selling by STEWART CHANEY

MOROSCO Theatre

45th Street, West of Broadway
Eves. 8:30 Sharp, Matinees Wednesday & Saturday

The 31st Milestone



S. HUOK and 1944

The Beginning of the Fourth Decade...

SINCE 1913 S. Hurok has been serving America with the world's best music, theatre and ballet, presenting stellar singers, instrumentalists, theatre and dance attractions whose names record the progress of entertainment in this country.

His name has become the stamp of excellence, assuring satisfaction to audiences everywhere and box-office booms to local managers.

*Happy
New
Year*

For 1944 S. HUOK *presents*...

RUSSIAN BALLET by the BALLET THEATRE

Company of 125 - Symphony Orchestra

MARIAN ANDERSON • ARTUR RUBINSTEIN

Contralto

Pianist

JAN PEECE • ARGENTINITA and PILAR LOPEZ

Tenor

Company of Spanish Dancers

Original DON COSSACK CHORUS and DANCERS

SERGE JAROFF, Director

KATHERINE DUNHAM • CARMEN AMAYA

in "Tropical Revue"

Gypsy Dancer Troupe

ISAAC STERN • BLANCHE THEBOM

Violinist

Mezzo-Soprano

THE PHILADELPHIA OPERA COMPANY

Bizet - "Carmen" Rossini - "Barber of Seville"
Strauss - "The Bat" Lehar - "The Merry Widow"

ANDRES SEGOVIA • ALEXANDER BOROVSKY

Guitarist

Pianist

PATRICE MUNSEL

"Baby Soprano of the Met"

Exclusive Management

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711 FIFTH AVENUE, NEW YORK CITY

Booking Direction: National Concert and Artists Corp

BUY WAR
(and more)
BONDS

Michael Todd Productions

Season's Greetings

Dennis F.
O'BrienArthur F.
DriscollEdward C.
RaffertyPaul D.
O'Brien**VINTON FREEDLEY****"JACKPOT"**
ALVIN THEATRE
Beginning Jan. 1330 Rockefeller Plaza
New York City
Circle 7-7150-1

Greetings

**DOROTHY
GISH**PERSONAL MANAGEMENT
FRANK VINCENT
HOLLYWOOD

Incorporations

The following have been incorporated for the production of Broadway plays:

Decision & Co. (Decision), General partners: Edward Choate, Edward Chodorov. Limited partners and their contributions: Edward Chodorov, \$12,500; Joseph Weinstein, \$8,250; Charles Goldman, \$6,250; Edward Choate, \$5,000 Equity bond.**Duke in Darkness Associates (Duke in Darkness)**, General partners: Alexander H. Cohen, Joseph Kipness. Limited partners and their contributions: Michael Michael, \$5,000; David Schneider, \$2,500; Leo A. Gross, \$2,500; Ralph Neuburger, \$1,000; Arthur Finston, \$1,000; Arthur Klar, \$500; Lew Sarroff, \$2,500; Charles Brane, \$1,500; Martin H. Poll, \$500; Jocelyn N. Cohen, \$1,500; Helen Kipness, \$2,000; Robert Henderson, \$2,500.**Kentyn Associates (A Lady Comes Home)**, General partner: George W. Brandt. Limited partners and their contributions: William H. Kay, \$2,500; Charles A. O'Reilly, \$2,500; Jack Mandelbaum, \$5,000; Herman Mandelbaum, \$5,000; Philip Levine, \$2,500; George W. Brandt, \$3,100.**Frank McCoy**

Presents

ANN NICHOLS'
"ABIE'S IRISH ROSE"

ON TOUR NEW ENGLAND

THIS WEEK

PLYMOUTH, BOSTON

"ABIE'S IRISH ROSE"

ON TOUR MID-WEST

This Week

SIOUX FALLS, S. DAK.
MITCHELL, S. DAK.
SIOUX CITY, IA.
ST. PAUL, MIN.

MARYVERNE JONES

ISOBEL ROSE

STARLIGHT THEATRE

TEDDY JONES

CAPT. STARR WEST JONES

**Hoping The New Year
Finds You Happy, Too.**

Bill Rose

**"CARMEN JONES"
DIAMOND HORSESHOE
ZIEGFELD THEATRE**

Plays Out of Town

Continued from page 225

Marianne

can hope to take a place alongside current Broadway eldick.

Obviously, the producers have sought to project something different in the field of musicals and, at this writing, they have succeeded only in presenting an opus that bears a not too cheerful story, with a paucity of comedy to balance off the entertainment scales. Production has an atmosphere of unfinished business about it and although show ran for almost three hours this was due to deadly waits that dragged the brighter moments.

In attempting to wed music and a theme of stirring significance, the

scripter-tunesmiths fired a broadside at the green audience that not only failed to score a bullseye, but almost missed the target completely. A good deal of this negative reaction, however, can be offset by sage doctoring, principally in the humor department.

Story pictures Toni Robert (Jerry Wayne) as a young Frenchman in love with Martine (Virginia MacWaters), daughter of the mayor of a town in occupied France. Lad is working with the underground, but can't tell the girl for fear the news will leak out. Conflict between the two comes when she thinks he is passing her up, as well as his country. A false epidemic that supposed-

ly kills off all the young men of the town and allows them to escape to free territory via a nearby cemetery, separates Toni and Martine. Eventually, they are reunited briefly just before the men set off across the border to fight for Free France.

Ernest Truex, drawing the top comedy spot, is woefully short on laugh material and never actually gets started. Wayne offers an acceptable voice, plus an engaging personality. Miss MacWaters adds line singing as her contribution, and Mary Jane Walsh comes through with the play's only semblance of show-stopping by way of the title song "Marianne," and a duet of "Pom Pom on Your Hat" with Val Valentino. Latter scores on tempo. Mary Sargent does okay by a heavy role. Robert Vivian registers in a comedy bit.

Score, as a whole, is tuneful and represents nice creaking. Standouts

are "The Kind of a Man," "Always Goodbye," "Out of the Dark" and "Crepe Suzette" (another Walsh click). Lyrics range from much-to-ado-about-nothing to exceptionally good. This last particularly on romantic wordage.

Two ballets present novelty of execution that should build to something unusual when staging is polished up. Attractive girls shine in personal singing categories.

Frederick Fox, on settings, and Ken Hart, on costumes, have done right by their respective fields.

Bone.

Suds in Your Eye

Boston, Dec. 28

Brown and Del Bonello production of comedy that should build to something unusual when staging is polished up. Attractive girls shine in personal singing categories.

Frederick Fox, on settings, and Ken Hart, on costumes, have done right by their respective fields.

Two ballets present novelty of execution that should build to something unusual when staging is polished up. Attractive girls shine in personal singing categories.

Frederick Fox, on settings, and Ken Hart, on costumes, have done right by their respective fields.

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Two ballets present novelty of execution that should build to something unusual when staging is polished up. Attractive girls shine in personal singing categories.

course in Spanish under her direction, and thus bring the youngsters together. Meantime, they tipily assault a well-meaning tax collector, and when they are fined \$60, they discover that a wooden Indian, in which they have paid \$60 in tax money, has been stolen.

There is a touch of irony has any semblance of dramatic situation, but it culminates in a completely incredible auction when the schoolteacher, discovering that the kob bought his wife's picture, and the school teacher, disposes of them to the highest bidder. The highest bidder is Mrs. Feoley, who is thus unable to say either her taxes or her fine. The joke is cute enough, but the local comedy has bogged down in being so.

Jane Darwell, as the central character, plays her role with a broad, generous humanity and sense of humor, and frequently gives the character point and focus, while Brenda Fowler's conception of the tragic-comic Miss Tinkham is the strongest single element in the comedy. None of the others in the cast makes much of an impression, although there are nice bits by Fredrick Munn Sato as Mrs. Feoley's other nephew, Wanda Spender as Mrs. Rasmussen's daughter, and Frank Twidell and Tom McElhany as the ball-gatherers. The single set by Joseph Platt is suitably bizarre. Jack Kirkland's direction is aimless and rambling as befits the script, which is likewise but more so.

File.

2d Member of Faldus

Dies of Crash Injuries

Joel Mennik, member of the acrobatic Faldus, last week became the act's second member to die of injuries resulting from a Christmas Eve accident near New Brunswick, N. J., when the car in which they were riding overturned after a collision with another auto. It was Papai, middleman in the troupe, was killed. Sandoz Faldus, solo survivor of the crash, is still in the hospital, where his condition has improved. He escaped with internal injuries and a broken leg.

The comedy theaterboard trio were playing the Tower theatre, Camden, when they decided to drive to New York to spend part of the holiday. Sleet covered roads caused them to swerve into another car.

Mennik, like Papai, was a naturalized American citizen of Hungarian birth. Burial was held Thursday on the Actors Fund of America plot at Kensico, N. Y. Matt Shevley, national administrator of the American Guild of Variety Artists, arranged interment.

BERT TUCKER'S PNEUMONIA

Bert Tucker, Soph's son, has pneumonia at Wickham hospital, New York.

He's in care department of Morris agency.

JOHN COLLEN

SHEPHERD OF THE LAMBS

SEASON 1942-43

"The Army Play-By-Play"

PRODUCED FOR ARMY EMERGENCY RELIEF FUND

Gertrude Lawrence in "Susan and God"

PRODUCED FOR THE CITY OF NEW YORK

Navy Prize Plays

CONDUCTED FOR U. S. NAVY

(Scripts Now Being Submitted for \$1,000 Contest)

In Preparation

Motion Picture of

"The Army Play-By-Play"

CHICAGO

Just Opened
"3 IS A FAMILY"

NEW YORK

Ninth Month
"3 IS A FAMILY"

LONDON

Opening Soon
"3 IS A FAMILY"

LOS ANGELES

Biltmore Theatre

Playing All New York's Important Attractions

PETER P. ERMATINGER, Manager

MAX GORDON presents

RUTH GORDON

In a new comedy of her own authorship

"OVER TWENTY-ONE"

Staged by GEORGE S. KAUFMAN

NOW PLAYING MUSIC BOX THEATRE, NEW YORK

"THE DOUGHGIRLS"

A Comedy by JOSEPH FIELDS

Staged by GEORGE S. KAUFMAN

Now in its 2nd Year at the Lyceum, New York

Special Company Playing Colonial, Boston

Special Company Playing Walnut Street, Philadelphia

On Tour

"MY SISTER EILEEN"

A Comedy by JOSEPH FIELDS and JEROME CHODOROV

Staged by GEORGE S. KAUFMAN

"JUNIOR MISS"

A Comedy by JOSEPH FIELDS and JEROME CHODOROV

Staged by MOSS HART

America's Only Ice Theatre

Second Edition

"STARS ON ICE"

Presented by

SONJA HENIE and ARTHUR M. WIRTZ

at the

CENTER THEATRE, ROCKEFELLER CENTER

New York

"A BIG, HANDSOME AND MELODIOUS SHOW!"

ROBERT GARLAND—N. Y. Journal-American

RICHARD RODGERS

PRESENTS

A New Musical Adaptation of Mark Twain's

"A CONNECTICUT YANKEE"

By FIELDS, RODGERS and HART

With

VIVIENNE SEGAL

DICK FORAN

Directed by
JOHN C. WILSON

Production by
NAT KARSON

MARTIN BECK THEATRE, 45th Street, West of 8th Avenue, New York

Matinees Thursday and Saturday

Nelson's marionettes are a little different than are usually seen. Some of the little characters are Hawaiian dancer; a monkey doing tricks on a trapeze; a skeleton dancer a drunken man, that is a stand-out; Chinese pole balancer; quartette of wooden soldiers in a parade number and a Pagliacci character with a balloon, all expertly manipulated by Nelson to elicit results.

One of the most entertaining contri- butions on the bill is the playing of 'Tea for Two' by 'Snazz' Dunn.

Congratulations

to

VARIETY

on its

Thirty-eighth

Anniversary

EASTMAN KODAK COMPANY

UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO

CAMEL PROGRAM

A Pleasure

FRIDAYS, 10 P.M. EWT, CBS

WILLIAM ESTY AGENCY

TOM LUCKENBILL, Radio Director

PHIL COHAN, Producer

METRO-GOLDWYN-MAYER

I'm Proud to Be in

"TWO SISTERS AND A SAILOR"

JOE PASTERNAK, Producer

DICK THORPE, Director



"MR. UMBRIAGO"

NOW AT THE

COPACABANA, New York

Assisted by the

Indispensable, Irreplaceable, Expendables

EDDIE JACKSON and JACK ROTH

(I hope there's no trouble in the billing)

For Radio

BILL McCAFFREY

501 Madison Ave., New York

The Boss

LOU CLAYTON

VARIETY

Hollywood—New York

For Pictures

WILLIAM MORRIS AGENCY

New York—Beverly Hills

UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO UMBRIAGO

RKO Mulls Own Radio Package

RKO executives have been mulling a new radio venture for several months, which, if adopted, would be in the form of a new program. At one time a plan discussed reportedly involved cost of over \$300,000 annually to the studio, and the program for the lot used for the air show.

First plans, from accounts, might have led to a radio program, but current exploitation methods employed by RKO, which have so far proved successful.

RKO toppers are now considering a morning broadcast, emanating from the studio commissary. In the case of Warners and other studio, various national advertisers have in recent months offered to pay the studio as much as \$100,000 weekly for packaged talent for radio programs.

Toscanini Makes Grats OWI Pic; Turned Down 250C for Film 3 Yrs. Ago

After turning down an offer of \$250,000 to make a radio picture three years ago, Arturo Toscanini did an about-face recently and offered his services; giving to the Motion Picture Bureau of the Overseas Division of the OWI. The result was a short comedy, "Wednesday" (G.). Film was shot behind locked doors at NBC, New York, and informal talks with the director of the maestro's Riverside, N. Y., estate.

Featured in the short, which will soon be distributed overseas, are the NBC Symphony with Jan Peerce, Metropolitan Opera tenor, as soloist, supported by the Westminster Choir. Short opens with the organ playing Verdi's overture from "La Forza del Destino" and is highlighted by the maestro's arrangement of Verdi's "Hymn of Nations" and the United Nations anthem, "The Victory March" and the Westminster Choir. The Garibaldi Hymn provides the background music for the informal shots taken at Toscanini's estate.

Short was produced by Philip Dunne, who scripted "How Green Was My Valley," with Irving Lerner directing. Peter Glushenko, Boris Kaufman, Don McKames were the cameramen under the supervision of Alexander Hackenschmidt.

Robert Sherwood, deputy director of the Overseas Branch of the OWI, and Robert Riskin, chief of the OWI Motion Picture Bureau, were in charge of the proceedings.

PAR COLLEAGUES FETE ZUKOR ON HIS 71ST

Hitting 71 years Friday (7), and saying he never felt more fit, still being able to have his martini now and then, Adolph Zukor tendered a lunch on the occasion of his birthday at the Astor hotel, N. Y., by executive associates in Paramount. The current month also marks the 32d anniversary of the company Zukor founded, originally in 1912, being known as Famous Players Film Co. Chairman of the board of the present Par company, Zukor is at his post regularly in New York and takes on active hand in its affairs, keeping in close touch with all executives, policies, plans, etc.

How About 'Giri'd Like to Burn With'

Hollywood, Jan. 11. Maria Montez, currently warming up for "The Flame of Stamboul" at Universal, will star as a pirate fire in a western, still untitled, for April production.

Lawrence Kimble, who scripted "Flame," is whipping up the hoax picture, with Jon Hall as co-star and Max Maltzman as producer.

Stars in Her Eyes

Hollywood, Jan. 11. Metro is building up Ava Gardner, who recently divorced Mickey Rooney, as possible star material.

As a result of her divorce in "Turbo Men in White," studio execs have ordered the flacks to cut loose to the limit.

'It is a dirty industry in which dirty men of shady background have great influence.' That's you, Peg, as of Jan. 4th, in your syndicated column talking about the picture business.

Whoa, Peg. Let's look around a minute.

The picture business has no halo shining over its perspiring brow. At least, we don't know of anyone connected with the business elements joined it. In fact, at one time, a time, Peg, and it wasn't so long ago, the people of the screen were put on the stove by the Legion of Decency, the Catholic organization which concentrates on and patrols the amusement field—principally pictures.

That attack was a tough one, Peg, because not only the Legion, but many other reform elements joined it. In fact, at one time, it got so bad that city editors were quoting statistics in their papers from third assistant rabbis on picture production and, tie this, even the manner of the distribution of pictures. Besides which Cardinal Dougherty, Archbishop Curley and the Hon. Dr. S. Parkes Cadman each launched press broadcasts against the screen just before taking respective ships out of the country.

In other words, Peg, no matter what you may say about the picture business at any time, it could never equal what was said in and out of print during that Legion of Decency fight.

However, you talk about the picture leaders having been practically the accomplices of Willie Bielt that cherub, because they slipped him coin. Maybe the boys did try to be a little too smart and so gummed themselves up. Peg, but when a guy points a gun at your belly, threatens you or mementos of your family and also your business, in which you and others in the same business have a billion dollars invested, you sort of lose interest in being a hero. So, if you've got the money you pay off—hoping he will grab enough rope to hang. Meanwhile, not only you, studies and your theater continue to stay open. With Bielt out of Hollywood, pictures and labor ought to be able to get along.

We think we know a little how the picture men felt though, Peg, because once, coming back from Montreal by auto during prohibition, we hit the border at Rouses Point at 3 a. m. And as we stepped out of the car, three revenue men walked slowly toward our car... each with a Colt .45 in his mitt. Now we didn't know who they were, and they certainly didn't know who we were. All we knew was that here were three

strange fingers on as many instruments of destruction pointed our way. Peg, we dropped any idea of even being indignant. It's an enlightening experience to look down the barrel of a .45 when you don't know the man who holds it. It does make a difference.

Oh, sure. We had a case of Scotch in the oil pan under the motor. Remember those old chain-drive Simplex cars? We got it through all right. We also understand that there is no one who is a better judge of Scotch than Westbrook Pegler. So were we wrong on this one, Peg, we'd join you in the corner and weep for the good (7) days of prohibition when you could, at least, get the stuff.

But, geez, Peg, no one would presume to say that the film industry was without fault. Yet, there's another side, too.

The picture business has done one or two things at various times which have won national approval. For instance, right this minute it's doing a pip of war job. The public doesn't see all these pictures, but service men or have been spending a certain number of hours each week studying a part of their 'know how' on the screen. The War and Navy departments know, Peg.

People forget very easily but there is no reason to overlook that the picture business gave to the screens of the world 'Ben Hur,' one of the finest presentations of a religious story ever conceived and worthy, as to sincerity and delicacy of handling, of ranking with the Passion Play of the Oberammergau Players and, incidentally, witnessed by millions of more people. That was a long time ago, true Peg, but before and since 'Ben Hur' there have been films of national and international import; historical and educational films of inestimable value in bringing home to a public mind readily than books these subjects, and particularly to a people not used to concern themselves with such reading matter after leaving the schoolroom.

Let's keep in mind a couple of things, Peg. Is there any question that the picture business is basically a national asset? And, from the commercial angle, can it not be said that the American picture industry owes a debt to American pictures? For the screen has been his silent salesman in many things.

No, Peg, the picture business is not just 'a dirty industry in which dirty men of shady background have great influence.' Nor can any such brushoff by you reduce it to that level.

There is too much else to be said. Fair is fair, Peg. Sid.

BROTHER EXPLAINS LARRY HART CLAIM

Your item regarding the contest of my brother's will entirely incorrect. May I please ask for correction in view of your reputation for accuracy. And as it develops to me and verify in future. Following facts can be verified in Surrogate court.

First, estate falls for cost of \$500,000, share is 70% of estate, which ceases on my death and goes to Jewish Federation. William Kron's share, which ceases on his death, goes to brother's business manager, whom Loreux Hart had secretly met half a dozen times during his lifetime. Inherit the principal of estate and insurance on Kron's death, as do his children's children, and as business managers. I have never made any claim that I am entitled to all of my brother's estate, but as my brother's wife during his entire lifetime and in all previous wills made provision for her, she is a business manager and his family, because of undue influence and certain unhappy circumstances are assured of a fortune.

Teddy Hart.

No Studio Gawkling.

Hollywood, Jan. 11.

Bar against studio gawkling will be screwed tighter due to 'increasing seriousness' of visitor problem. Association at a meeting Monday (10) and affects those in uniform as well as mull.

LOOK, MR. PEGLER

Star Hildegarde In Todd Musical

Following completion of a Chicago early date, which she opens this week, Hildegarde will be starred by Todd in a musical, "Broadway Musical." Herbert Fields is doing the book. Cole Porter the lyrics.

Ran Hildegarde will accompany Hildegarde at the Palmer House, Chicago, where she opens tomorrow. Her contract is for a three-month stay. Her first concert was in the Palmer House Grand ball with heavier hours, etc. Bob Grant, in view of his transients, closes for World Broadcasting, (Decca), and his upped pay at the Hotel Plaza, N. Y., prefers to remain east, but when the chanteuse returns to the Plaza, he will, of course, resume with her. Harry Secombe is Hildegarde's maestro on the 'Beat the Band' radio program. Wednesday nights, will continue to sing at the radio. He is tied up in N. Y. as a musical director for Decca. Jack Simpson takes over direction of Bruce Kamman, who remains in N. Y.

Capt. Billy Bryant Bows To War, Sells Showboat

Will Have A Tent Show

Capt. Billy Bryant's Showboat, a tradition of the Mississippi and Ohio rivers for nearly half a century, has been sold and will serve as a wharboat in Huntington, W. Va.

Bryant intends to spend the winter in his new spring. He expects to visit all the Ohio valley towns just as he did with the Showboat.

MEYER DAVIS RESUMES PODIUM FOR FDR BAL

Although Meyer Davis' socialist bandleading is on the downturn, he will take up the baton again for his yearly stint at the President's Birthday Ball in Washington, Jan. 28.

Davis, currently occupied with backing and producing legit productions, has added a piece of the Carlyle Theatre's "Cherry Orchard" to his legit stable.

An Appreciation

'Variety' wishes to publicly acknowledge its appreciation to those who contributed "great" numbers to its 38th Anniversary Number published last week and dated Jan. 5.

We do not know yet what 'Variety's' readers as a whole thought of the issue, and we care a great deal about that. But to us the 'guest' authors, and the quality of the yarns they turned in, made the 38th one of the best Anniversary Numbers 'Variety' has ever issued.

LANCASTER TO ADVISE- ON HONEYBOY EVANS PIC

Alger Lancaster, manager of Malco Theatres at Stuttgart, Ct., and former partner-manager in the famous old-time Lasses White Minstrels, has accepted an offer from Metro, Inc. to work as technical adviser on "Honey Boy," based on the life of his friend, Alvin Karpis (Honeyboy) Evans, blackface comic of the minstrel era.

"Mickey Rooney is to play the title role, according to Lancaster, who will go to Hollywood to help with the filming.

"Lancaster" worked with Evans, who died after minor minstrel success early as 1911, was a palisade at Stratford, Bt. for Evans' funeral along with Lew Dockstater, George Primrose, Al G. Fields and Jim Corbett. Later he was a roadshow attraction for Klaw & Erlinger in recent years. He has managed picture houses for Saenger and for Malco circuits in the South.

OWT's Oui-Oui Lowdown

London, Jan. 11. Office of War Information is opening a screen shot to prepare U. S. troops for life in France and to familiarize them with French life, etc., with Burgess Meredith, now an Army captain, set to play a leading role. Attached to the Public Relations office here.

Picture will be patterned along the same lines as "Welcome to Britain," also made by OWT in collaboration with British Information Ministry, to point up what American troops should do in Great Britain.

VARIETY

Trade Mark Registered

FOUNDED BY SIDNEY SILVERMAN

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DALEY & VARIETY
Published in Hollywood by
141 West 45th St., New York 19, N. Y.

Dimes Drive May Hit \$3,000,000; F.D.R. Praises Industry Efforts

Lou Weiner.
Manny Wolfe.

Cost of RKO Pension Plan Will Run \$400,000 Yearly for 30-60 Age Brackets

RKO has reportedly set aside approximately \$300,000 for the employees pension trust, under the plan recently announced by the corporation, with indications that the total cost to the parent company and subsidiaries will amount to \$400,000 to \$450,000 annually. This will be based on a percentage of the wages and salaries to employees from 30 to 60 years of age, which will be set aside by the employing companies at no cost to employees.

Understood that several senior officers of RKO suggested that, under one of the principal provisions of the pension trust plan, which provides for a maximum death benefit insurance policy of \$20,000, the maximum should be \$40,000. Floyd B. Odum, chairman of the RKO board, from accounts, decided to retain the \$20,000 maximum which was referred to in the established trust plan.

Under this provision, the beneficiary or beneficiaries of a member dying while employed by the Corporation and before his normal retirement date shall receive a death benefit equal to the sum of the member's annual compensation on the Dec. 1 immediately preceding the death of such member; provided, however, that the maximum amount of such death benefit shall not in any year exceed \$20,000. The greater maximum amount as may be payable under the group life insurance contract then in existence shall be payable or beneficiaries of a member dying after his retirement or after his normal retirement date while in the employ of the Corporation, shall receive a death benefit equal to \$10,000.

Provision

Under the pension plan each member who is an employee of the Corporation at the date he retires from service or after his normal retirement is entitled to a minimum monthly pension benefit (in lieu of the normal pension benefit of a les-

(Continued on page 34)

N. Y. Labor Dept. Plans Crackdown On Child Labor Abuses

Albany, N. Y., Jan. 11. — In a statement released Tuesday afternoon (11), State Industrial Commissioner Edward Corcoran announced that he had directed the inspection force of the State Labor Department to "concentrate" on violations of the child labor law and to conduct vigorous criminal prosecutions of all employers against whom it found evidence of such violations of law. The Commissioner, in expressing "the deepest concern with the rampant use of child labor law violations," declared that "the problem is particularly aggravated by the use of women, boys and girls, industrial homework, trucking, retail stores, motion picture theatres, hotels and restaurants."

Violations by operators of small motion picture houses are said to include either the hiring of boys and girls.

(Continued on page 56)

LE MAIRE MOVES TO 20TH AS TALENT CHIEF

Hollywood, Jan. 11. — Rufus Le Maire is new executive talent director at 20th-Fox, shifting from Metro.

Current casting directors, Robert Palmer, Robert Ryan, and William A. Wertry, will continue to function on the Westwood lot.

DEPNET'S SWING

Net E. Depinet, RKO Radio Pictures proxy, left for Dallas last Saturday (8) to attend a war bond rally there Monday (10).

He left for the Coast yesterday (Tuesday) for studio huddles with Charles W. Koerner.

Tugend, Leisen Teamed

Hollywood, Jan. 11. — Harry Tugend's first production under his Paramount contract, "Practically Yours," draws Mitchell Leisen as director. Tugend, who wrote the screenplay for a story by Capt. Norman Krass.

Claudette Colbert and Fred MacMurray have been pencilled in the top spots.

Exhibitors Prod. Co.

Plans on 30 Or More Exchanges in Keys

Establishment of an exchange system covering 30 or more key territories in the country for the selling and servicing of film of the proposed Exhibitors Producing Corp., modeled after the old First National company, with exhibitors in control through franchises, is not expected to have an obstacle, according to insiders.

A spokesman close to the situation states that this will be the least of problems to be met through reported plans to set up a countrywide branch operation out of independent exchanges now in operation. The matter of an adequate exchange system is still to be handled by currently explored and definite plans laid for protection in that direction before exhibitors are approached in connection with franchises.

Although numerous circuits are still to be handled by currently explored and definite plans laid for protection in that direction before exhibitors are approached in connection with franchises.

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BERT STEARN'S INDIE BOOKING COMBINE (50)

Pittsburgh, Jan. 11. — Bert Stearn, former United Artists exchange manager here, who later headed a distributor outfit for the company and later its western division sales head, has returned to Pittsburgh again to set up a booking combine for indie theatre owners. He has already established headquarters on Fifth St. and has so far secured about 50 theatres to represent, with one new reported to be coming in daily.

Stearns reported "several months ago that Stearn had been approached to head a booking combine but nothing came of it that time and he joined WB sales department in N. Y. as a special representative on the East Army's routes and later went to Cleveland as an exchange manager for Warners. He left that post a short time ago and the booking thing has been in the works here ever since, finally materializing last week.

'Cost-a-Million' Lyons Ends N. Y. Story Safari

Hollywood, Jan. 11. — Arthur S. Lyons, back from a story hunt in New York, came home with all films to be made by Producing Artists Inc., for United Artists release, under a minimum budget of \$100,000.

Stories bought thus far by Lyons and his partner, David L. Loew, include "Love Is Where You Find It," "High Society," "Singing City" and "Buckdigger."

LICHTMAN, DIETZ TO COAST

Former to Go to England at Some Later Date

At Lichtman, Metro exec who has been in the east for some time, returns to the Coast Friday (14), and will be critical about New York later to arrange for passage to England. Howard Dietz, up in charge of advertising and publicity, also goes to the Coast with Lichtman, both looking over the new Metro block of pictures which they will produce. On Dietz's return to N. Y., understood that Si Seidler, M-G ad chief, will leave for the Coast.

Streamlined television theatres, with every conceivable modern gadget, will spring up in all key cities shortly after the war, according to the belief of technical experts and trade engineers familiar with latest developments in the "hoses" will revolutionize their television setup, and will use it as the principal draw, but none of the performers will be motion pictures produced, per usual, in Hollywood.

That the usual screen pictures actually will be televised and shown on the screen by means of a television projector is the forecast of the more optimistic, who are convinced that the motion pictures will go out from a central-television-station-in-different key communities, such as NBC, CBS, DuMont, Scophony, Philco, etc., depending on what type of front-end structures have. Expansion of course, would lean on DuMont and Scophony, while RKO conceivably might depend on NBC CBS for its central feedbox. This televising from a central point would eliminate delivery of prints, and consequently badly scramble playdates, clearance, etc. For these reasons, this part of the picture business seems likely to be comparatively slow in arriving.

Would Forecast Depression

But the sprouting of numerous television theatres in the post-war era seems to be apparent to engineering experts not only as a means of attracting additional patronage to picture theatres, but also as the industry's contribution to forestalling any depression and its accompanying unemployment. The greatest threat to reconstruction and reconstruction boom (Continued on page 56)

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N. Y. Theatres Co-op With Pubs in Paper Sales

Left and film house reps in N.Y. will meet tomorrow afternoon (12) on the 22d floor of the Times Building to discuss the formation of a Tower with the N. Y. City Waste Paper Salvage Committee and members of the cooperating Publishers Association to launch a reclamation paper drive in the city's theatres.

N. Y. newspapers are back on a drive aimed at householders and commercial establishments in the metropolitan area will take part in offices and all other possible sources of badly needed waste paper.

COWDIN LOSES A. J. PETTI

J. Cheever Cowdin, chairman of Universal, left his vest assistant, A. J. Petti, for the latter's entrance into Universal.

Loretta Caskey, one of Cowdin's assistants, will take Petti's place in Petti's duties. Petti, besides being assistant to Cowdin, was an assistant secretary of the corporation.

'Big 5' Submit Proposals for New Decree to Clark; Avert Clash, Over Cancellations, Between Circuits

Reissue 'Frisco Kid' Also

On the reissue of Jimmy Cagney's "Oklahoma Kid" doing better than originally in 50% of the town's playhouse, Warner Bros. is reported planning to also reissue "Frisco Kid" in which, Cagney, starred for that company.

WB said "Oklahoma Kid" as a new feature under separate contract, putting out a complete new line of accessories on it.

Par's Minnesota And KSTP in Local 'Radio City' Teap; Tide Ideas

Minneapolis, Jan. 11. — As a result of a tieup between the Paramount theatre circuit and radio station KSTP, which eventually will pave the way for television broadcast from the 4,000-seat Minnesota theatre here, Minneapolis is to have its own "Radio City." KSTP will take over the theatre building's entire second floor and part of the mezzanine for three studios, including one to seat 350, the largest in the city to be equipped with motion picture equipment to provide quarters for special commercial engagements.

The entire project will be called "Radio City" and the Minnesota will be renamed "Radio City Theatre." Recently leased again by the Paramount circuit which once before owned the theatre's rooftop March 2 with a straight film policy—a policy, however, "that will be satisfactory to take care of any extra attractions which might become available," according to John E. Friedl, Paramount circuit president.

KSTP will broadcast from the theatre, regular intervals, as indicated by Stanley Hubbard, KSTP president. The adjacent quarters will be rented to the theatre's radio and radio institutions look to future developments in entertainment—one of which might be television," he said.

20TH SUED BY COAST CHAIN ON CLEARANCE

Los Angeles, Jan. 11. — Colorado Corp., operating the Bard's Adams theatre here, filed suit in Federal court against the 20th-Fox circuit, Saul Silverman, Reeve Aspy and Crenshaw Amus Co., charging conspiracy in violation of the anti-trust laws.

Action accuses the 20th-Fox exchange of licensing pictures to the Colorado theatre on the basis of first run in city zone 15, a break which the Bard's Adams has used for its own advantage, and to compel the distributor to license films to the plaintiff on an equal basis and to pay \$10,000 for attorney fees.

Benny in Greasepaint For Pic of Own Career

Hollywood, Jan. 11. — Benny Goodman checks in at 20th-Fox this week to make his debut as an actor, although it will not be his first job in films, having appeared as a band leader.

This time Goodman plays himself in "Sweet and Lowdown," a semi-biographical tale of his own musical career, to be produced by William LeBaron.

Sokolove Vice Mock

Hollywood, Jan. 11. — Richard Sokolove succeeds Jimmy Mock, resigned, as Columbia Pictures story editor.

Frank Cleaver has been moved up in the story department as assistant to Sokolove.

Following withdrawal by 20th Century-Fox toppers of sweeping proposals which they unexpectedly imposed into the consent decrees negotiated among the Big Five last week, the latest decree plan formulated by the consent companies was sent to Washington on Monday (10). This includes dropping cancellation privileges and restriction on chain expansion, tantamount to a freeze on circuits, which was several months ago reported in "Variety" as under consideration.

The 20th-Fox proposal, which for a time threatened to break decrees negotiations wide open again, included provision that, where an exhibitor had been taken away from him, he should be given the right to get his run back if he made a deal with a distributor on the basis of price competition. 20th execs also contended that every exhibitor should be permitted to bid for product against circuit houses on a competitive basis and that subsequent cancellations. An independent second or third run theatre would thus be given the right to against a circuit's second or third run theatre.

Newest decree proposals were also held out for a time by clashing interests of major producing-distributing chains over the graduated scale of cancellation privileges ranging from 5-20%. Paramount, among other large chain-owning districts, was in fact granting unrestricted cancellations to its theatres on all product. Metro, with much smaller theatre holdings, was opposed to granting cancellations to 20% on all product. Relatively great advantage from such cancellations to the larger chains was objected to. Understood that Metro reps held out for a compromise plan, which was finally agreed to, of a 20% cancellation on (Continued on page 56).

Hoblitzelle Renews \$5,000 Fellowship For Texas U. Radio House

Austin, Jan. 11. — For the third consecutive year Karl Hoblitzelle, of Dallas, Interstate Theatre Circuit proxy, has renewed a \$5,000 music fellowship for the University of Texas Radio House. The fund maintains a student orchestra heard on programs emanating from the Radio House, as well as a chorus.

Programs are heard over the Texas Quality Network, as well as over WOAI, San Antonio.

HIRLMAN GOING IN FOR OWN INDIE PRODS.

Film Classics, heretofore handling releases only, is planning eight or 10 comparatively big independent productions this year. In this connection many proxy goes to Hollywood later this month to arrange his production slate.

Understood that Film Classics rates the post-war foreign market as an additional incentive for strong features available as soon as peace arrives. Company officials are convinced that lesser productions will be shunted away, as being regarded because so many U. S. features (an accumulation of several years) will be available during post-war foreign distribution field.

SHEERAN'S B'WAY PIC

Hollywood, Jan. 11. — "Biggest Street in New York," film about Broadway, is being reedited by Winfield Sheeran.

He expects to have script ready for shooting at completion of filming of the current Eddie Rickenbacker yarn.

Report from **UNITED** **ARTISTS** ...

This is not a "product announcement for 1944", for among all companies United Artists alone knows no formal selling season. Rather, this is a report from the company and its producers setting forth facts on productions you will receive during the next months... facts on pictures finished, pictures cutting, pictures ready to roll.

For today United Artists is making that sort of progress that will soon entitle it to its rightful place at the head of the industry. It is our firm belief that this can best be achieved by consistency of product, consistency of both quality and release. Toward this we are striving.

It is not necessary for us to make promises or claims. We are able to let the facts speak. You will find no factory-made, production-line pictures among these releases. Each is hand-tailored by its creator-producer, made to the best of his ability for the best box-office results possible.

And we will continue to sell these pictures as they are made — individually. The values of each production will be carefully assayed and it will be sold accordingly. Here, then, is the report from United Artists — to you.

MEMO

It will be ready for
special engagements
early this Spring.
D.O.S.

His First Since

"Gone With the Wind"

("Winner 1940 National Critics Poll • Academy Award, Best Picture of the Year")

and "Rebecca!"

("Winner 1941 National Critics Poll—
Academy Award, Best Picture of the Year")

DAVID O. SELZNICK'S

SINCE YOU WENT AWAY

A Panorama of the Home Front!

starring

CLAUDETTE COLBERT • JOSEPH COTTEN • JENNIFER JONES • SHIRLEY TEMPLE • MONTY WOOLLEY
LIONEL BARRYMORE • ROBERT WALKER

Suggested by the book of Margaret Bull Wilder

Directed by JOHN CROMWELL
PRODUCED BY VANGUARD FILMS INC.

A SELZNICK
INTERNATIONAL
PICTURE



UNITED ARTISTS CORP.
NEW YORK, N.Y.

FIGURES FOR FIRST TWENTY-FIVE

ENGAGEMENTS GREAT. THEY CONFIRM EVERYTHING

WE ROPED FOR THE PICTURE'S BOXOFFICE POWER

SAMUEL BRONSTON

READY NOW! and with
plenty of "Jack" in it!

JACK LONDON

MICHAEL - SUSAN
SAMUEL BRONSTON presents O'SHEA - HAYWARD

JACK LONDON

Produced by
SAMUEL BRONSTON

with
OSA MASSEN - HARRY DAVENPORT - FRANK CRAVEN
VIRGINIA MAYO - RALPH MORGAN - LOUISE BEAVERS
Screenplay by ERNEST PASCAL Directed by ALFRED HATTELA

★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★

"Three Russian Girls"

starring

ANNA STEN - KENT SMITH
with Mimi Forsythe - Alexander Granach
Cathy Frye - Paul Guilfoyle - Kano Richmond

Adaptation by Maurice Clark and Victor Trivas
Based upon photoplay "The Girl From Leningrad"
Screen play by Abba Kandel and Dan James
A GREGOR RABINOVITCH Production
Associate Producer EUGENE FRENKE
Directed by Fedor Ozep and Henry Kessler



Produced by
R-F PRODUCTIONS

WESTERN-UNION
PRINT AIR EXPRESSED TO YOU ASSURING
DELIVERY AS SCHEDULED TO ALL
EXCHANGES. SNEAK PREVIEW IN POMONA
COMPLETELY SATISFACTORY. REACTION
CARDS AS FOLLOWS: EXCELLENT 78%
VERY GOOD 19%.

RABINOVITCH & FRENKE.



They're whispering about it...
talking about it...shouting
about it. It's *that* different—

STRANGE and DIFFERENT!

Voice in the Wind



Produced by

RIPLEY-MONTER

★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★

People are talking about her, too!

"THE Woman OF THE TOWN"

Starring

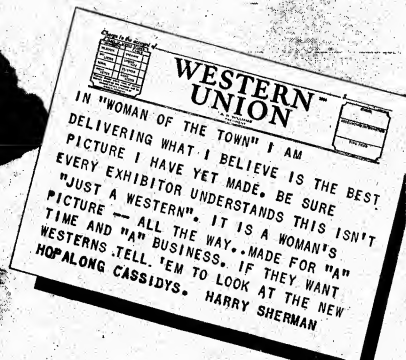
Claire TREVOR
Albert DEKKER

with
Barry Sullivan • Henry Hull • Porter Hall
Percey Kilbride • Clem Bevans

Directed by
GEORGE ARCHAMBAUD
Screen Play by Adolphe Haulton

Produced by

HARRY SHERMAN



WESTERN UNION

SNEAKING "TOMORROW" BEFORE AUDIENCE
TOMORROW ALL PROJECTION ROOM REACTIONS
UNANIMOUS THAT THIS IS RENE CLAIR'S
BEST. HAPPY THAT YOU'VE DECIDED ON
FEBRUARY RELEASE.

ARNOLD PRESSBURGER

IT HAPPENED TOMORROW

Newspaper man makes a million on five long-shots...

The gay, intriguing idea back
of it... an obscure reporter
knows all tomorrow's
news before it hap-
pens... from head-
lines to horse
races!



starring
DICK POWELL • LINDA
DARNELL • JACK OAKIE
EDDIE ACUFF • GEORGE CHANDLER
JACK GARDNER • SIG RUMAN
EDGAR KENNEDY • Directed by Rene Clair
Screenplay by Dudley Nichols

Produced by
ARNOLD PRESSBURGER

★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★

SH'S BEAUTIFUL...
BEWITCHING...
AND BOX-OFFICE!

WESTERN UNION

HAVE SHIPPED PRINT TO NEW YORK
SO EVERYTHING IS SET TO MEET
EARLY FEBRUARY RELEASE DATE AND
PRE-RELEASE BOOKINGS. SHOWING
PICTURE TO COAST CRITICS THIS WEEK.

BENEDICT BOGEAUS



"The Bridge of San Luis Rey"

Adaptation by Howard Estabrook and Norman Whelan

Starring
Lynn Bari • Akim Tamiroff • Francis Lederer
with Nazimova • Louis Calhern • Blanche Yurka • Donald Woods
Directed by HOWLAND V. LEE • Screenplay by HOWARD ESTABROOK
A HOWLAND V. LEE Production

Produced by
BENEDICT BOGEAUS

From
THORNTON
WILDER'S
Pulitzer Prize
winning Novel



Sparkling with everything that makes a musical show memorable!

NELSON CHARLES
EDDY COBURN CONSTANCE
DOWLING

Knickerbocker HOLIDAY

Harry Joe Brown's
production of the
musical stage hit
by Maxwell Anderson
and Kurt Weill

with ERNEST COSSART. SHELLEY WINTER • JOHNNY (Scat) DAVIS
OTTO KRUGER PERCY KILBRIDE
CHESTER CONKLIN • FRITZ FELD and CARMEN AMAYA AND HER COMPANY

PRODUCED BY HARRY JOE BROWN

DIRECTED BY Thomas Lannen • Screenplay by David Boehm and Rowland Leigh
Sergey Adaptation by Julia Styne and Sammy Cahn, Ferman Brown,
Warner B. Heyman, Franz Seitelinger

Produced by

PRODUCER'S CORPORATION
OF AMERICA

WESTERN UNION
JUST SCREENED FINAL PRINT AND IT'S
FAST ENTERTAINMENT ALL THE WAY.
YOU'VE NEVER REALLY HEARD OR SEEN
NELSON EDDY UNTIL NOW. LABORATORY
SET TO MEET JANUARY RELEASE DATE.
LET'S GO.
SIO SCHLAGER AND HARRY JOE BROWN

★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★



Most bid-for Broadway hit in years

... because it was a solid two-season sell-out that the whole country talked about!

Mary Pickford
presents



JUNIOR MISS

Produced by

MARY PICKFORD



From the play by JEROME CHODOROV and JOSEPH FIELDS

Based on the book by SALLY BENSON

WESTERN UNION
HAVE SECURED STUDIO SPACE AND
NOW LINING UP STAFF. CONFIDENT
THAT WE WILL BE IN PRODUCTION
SHORTLY AFTER FIRST OF YEAR.
MARY PICKFORD

**GREATEST ARRAY OF HEADLINERS
EVER IN ONE PICTURE!**

SENSATIONS of 1944

Produced by
ANDREW STONE

WESTERN-UNION
SPEAKING OF SENSATIONS, WHAT DO YOU
THINK OF THAT CAST AND THAT'S NOT
ALL, BROTHER. SIGNING SEVERAL MORE
BIG ONES BEFORE CAMERAS ROLL NEXT
WEEK.
ANDY STONE

starring
ELEANOR POWELL
with
DENNIS O'KEEFE
LARRY ADLER
W. C. FIELDS
SOPHIE TUCKER
CAB CALLOWAY'S
ORCHESTRA
WOODY HERMAN'S
ORCHESTRA
MIMI FORSYTHE
HUBERT CASTLE
DOROTHY DONNEGAN
PALLENBERG BEARS
MEL HALL
CHRISTIANI BROS.
PAT HENNING

*** A BOND FOR EVERY SEAT *** FOURTH WAR LOAN *** A BOND FOR EVERY SEAT *** FOURTH WAR LOAN *** A BOND FOR EVERY SEAT *** FOURTH WAR LOAN ***

IT LOOKS BIG... IT IS BIG!

*Won't it look
wonderful
in lights?*

SONG OF THE OPEN ROAD

with **EDGAR BERGEN**
CHARLIE MCCARTHY
BONITA GRANVILLE
W.C. FIELDS

introducing
JANE POWELL
JACKIE MORAN

PEGGY ONEILL
CHUCK FAULKNER and His Band
LIPHAM FOUR
CONDOS BROS.
SAMMY KAYE and His Band
REGIS TOOMEY
ROSE HOBART
WILLIAM CHRISTY

WESTERN-UNION
CLOSED DEAL FOR PALM SPRINGS LOCATION
WHICH PROVIDES UNUSUAL BACKGROUND FOR
BERGEN-MCCARTHY, BONITA GRANVILLE, FOR
SAMMY KAYE AND ORCHESTRA, AND SWELLEST
NEW TALENT DISCOVERIES SINCE DEANNA
DURBIN WHO, INCIDENTALLY, WAS FIRST
BROUGHT TO THE SCREEN BY
CHARLIE ROGERS

Produced by
CHARLES R. ROGERS



Directed by S. SYLVAN SIMON

Its impact rang across the world
...and won it the NOBEL PRIZE!

JULES LEVEY
presents
EUGENE
O'NEILL'S
Memorable Drama

The HAIRY APE

Co-starring
WILLIAM SUSAN
BENDIX · HAYWARD
with JOHN LOER
ROBERT COMINGORE

Produced by
JULES LEVEY

Directed by ALFRED SANTILL
Screenplay by
HOWARD (HUMAN COMEDY) ESTABROOK
and ROBERT (BATAAN) ANDREWS

Open to Order of

WESTERN UNION

TESTS OF BENDIX AS STOKES-HOLE HERO SENSATIONAL. ALL THE RAVES HE'S GOTTEN UP TO NOW WILL PALE BY COMPARISON. COMPLETED SCRIPT PACKS TERRIFIC HEART INTEREST AND ACTION. SHOOTING STARTS DECEMBER 27TH. JULES LEVEY.

★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★

ERNIE PYLE



Here Is
Your War

AMERICA'S FAVORITE CORRESPONDENT
TELLS THE STORY OF OUR SOLDIERS
FIRST BIG CAMPAIGN

The top story of
our soldiers-told
by the war's top
story-teller!

WESTERN UNION

ERNIE PYLE'S "HERE IS YOUR WAR" RUNAWAY BEST SELLER WITH LARGEST PRE-PUBLICATION PAYMENT IN HISTORY. "TOMORROW - THE WORLD" ROLLING ENORMOUS ROAD AUDIENCES IN ADDITION TO EIGHT CAPACITY MONTHS ON BROADWAY. GOING INTO SIMULTANEOUS PRODUCTION ON BOTH PICTURES IMMEDIATELY LESTER COWAN.

Produced by

LESTER COWAN

BROADWAY'S ACE DRAMATIC HIT!

TOMORROW -THE WORLD

"Truly amazing.
The must of the season."
— FREDERICK TRUMAN

SOL LESSER
who this year gave you
STAGE DOOR CANTEEN
will present as his next production

*Three's
A Family*

Produced by
SOL LESSER

WESTERN UNION
YOU CAN TELL EXHIBITORS THAT MY FIRST PICTURE SINCE "STAGE DOOR CANTEEN" WILL BE EQUALLY KEYS TO TODAY'S TASTES. TIME MAGAZINE CALLS THE PLAY "REALLY HILARIOUS" AND THAT DESCRIBES IT.

SOL LESSER.

The John Golden stage hit that's still a sell-out after eight solid months on Broadway!

★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★ A BOND FOR EVERY SEAT ★ FOURTH WAR LOAN ★ ★ ★

Chekov's Famous Novel
OF LOVE THAT HID BEHIND AN UNSOLVED CRIME!

**STRANGE
CONFESSION**

starring

GEORGE SANDERS • LINDA DARNELL
EDWARD EVERETT HORTON
Directed by DOUGLAS SIRK
a SEYMOUR NEBENZAL production

WESTERN UNION
CAMERAS ROLL NEXT WEEK. GEORGE SANDERS, LINDA DARNELL EXCITED OVER ROLES. CONFIDENTLY EXPECT THIS TO BE AMONG BIGGEST OF 1944. IT IS ALREADY ONE OF MOST TALKED-ABOUT PRODUCTIONS IN HOLLYWOOD HISTORY.
SEYMOUR NEBENZAL

Produced by

ANGELUS PRODUCTIONS

Most Famous
of All
Bedlam Farces
and
No Wonder!

Based on the Stage Success
"UP IN MABEL'S ROOM"
by Otto Harbach & Wilson Collison
Screen Adaptation by Tom Reed
Directed by
ALLAN DWAN

starring
MARJORIE REYNOLDS • DENNIS O'KEEFE • GAIL PATRICK • MISCHA AUER
CHARLOTTE GREENWOOD • with LEE BOWMAN • JOHN HUBBARD • JANET LAMBERT • and BINNIE BARNES

UP IN MABEL'S ROOM

Produced by

EDWARD SMALL

*** A BOND FOR EVERY SEAT *** FOURTH WAR LOAN *** A BOND FOR EVERY SEAT *** FOURTH WAR LOAN *** A BOND FOR EVERY SEAT *** FOURTH WAR LOAN ***

Important
Last Minute Flash
From the Cagneys!

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

TELETYPE	ORDINARY
DAY LETTERS	UPPER CASE
NIGHT LETTERS	LOWER CASE
SERIAL	DEFERRED
SPECIAL	POSTER

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to.

CHECK
ACCOUNTING INFORMATION
TIME FILED
FOR VICTORY BUY WAR BONDS TODAY

WORK HAS STARTED ON STORY OF "PORT ROYAL"
PLANNED AS STARRING VEHICLE FOR JAMES
CAGNEY AND WHICH WILL BE A TECHNICOLOR PANORAMA OF ALL
FAMOUS PIRATES OF THE CARIBBEAN. WRITERS SOON WILL BE
ASSIGNED TO DEVELOPMENT OF THE HILARIOUS THORNE SMITH
COMEDY "THE STRAY LAMB" IN WHICH OUTSTANDING MALE
SCREEN COMEDIAN WILL BE STARRED.

WILLIAM CAGNEY

That's the
report of

UNITED
ARTISTS

for Now-
and for the
Future!

HEAVEN CAN WAIT

CLAUDIA

WINTERTIME

SWEET ROSIE O'GRADY

GUADALCANAL DIARY

HAPPY LAND

THE GANG'S ALL HERE

LIFEBOAT

and now

*The
greatest
sensation
of all
crime
and
all
time!*

MERLE OBERON
GEORGE SANDERS
LAIRD CREGAR ⁱⁿ

THE LODGER

with

Sir Cedric Hardwicke
Sara Allgood

Aubrey Mather • Queenie Leonard

Doris Lloyd • David Clyde

Helena Pickard

Screen Play by Barré Lyndon

From the Novel by Mrs. Marie Belloc Lowndes

Dance Director Kenny Williams

Directed by JOHN BRAHM

Produced by ROBERT BASSLER

also from

20th
CENTURY-FOX

We at Warner Bros.

WANT SINCERELY TO EXPRESS OUR APPRECIATION TO ALL THE
MOTION PICTURE CRITICS OF NEW YORK, FOR THEIR SELECTION OF

"WATCH ON THE RHINE"

AS THE BEST PICTURE OF THE YEAR

WE FEEL THAT THIS CHOICE IS NOT ONLY RECOGNITION OF A
FINE ENTERTAINMENT, BUT IS ALSO RECOGNITION OF THIS COM-
PANY'S CONVICTION THAT OUR INDUSTRY HAS A VERY REAL
OBLIGATION TO PRODUCE THE KIND OF PICTURES THAT WILL,
WITHIN THE STRICT LIMITS OF ENTERTAINMENT, HELP TO AD-
VANCE THE FREEDOMS WHICH ALL DECENT MEN HOLD DEAR.

THEIR FURTHER CHOICE OF

IDA LUPINO

AS THE BEST ACTRESS OF THE YEAR

FOR HER PERFORMANCE IN "THE HARD WAY" AND OF

PAUL LUKAS

AS THE BEST ACTOR OF THE YEAR

FOR HIS PERFORMANCE IN "WATCH ON THE RHINE", MAKING THIS
YEAR'S AWARDS ALMOST WHOLLY A WARNER BROS. "PARTY", HAS
MADE ALL OF US HAPPY, PROUD AND MORE DETERMINED THAN
EVER TO KEEP WARNER BROS. OUT IN FRONT.

Jack L. Warner
EXECUTIVE PRODUCER

THEY'RE AT THE SEVENTH POLL



AND PARAMOUNT'S WINNING IN A

GALLOP

'Way Up At The Front In The First
Five Nationwide "Best" Lists For '43
—And Now Your Favorite Company
Scores Two More Great Triumphs—

In Radio Daily's 1943 Poll
**14 RADIO AWARDS
GO TO PARAMOUNT PERSONALITIES**
(Far More Than Any Other Picture Company!)



BOB HOPE

Best Commercial
Program . . . Best
Comedian . . . One of
10 Best Entertainers.



BING CROSBY

Best Entertainer . . .
Best Male Vocalist
(Popular) . . . One of
10 Best Commercial
Programs.



**CECIL B.
DE MILLE'S
LUX RADIO THEATRE**

Best Dramatic Show...
One of 10 Best Com-
mercial Programs.



ALDRICH FAMILY

(As played on the air by Dickie Jones,
Jackie Kelle, Katherine Ruby, Howard
Jameson and Mary Wells).
One of 10 Best Dram-
atic Serials . . . One
of 10 Best Dramatic
Shows.



ED GARDNER

(Coming in Paramount's
"Duke" series).
One of 10 Best Com-
mercial Programs . . .
One of 10 Best Entertainers . . . One of 10
Best Comedians.



MARY MARTIN

The Star of Para-
mount's "True To
Life" was Voted one
of the 10 Best Female
Vocalists in The
"Popular" Field.

In M. P. Herald's Exhibitor Poll
**PARAMOUNT HAS 3 OF THE 10
TOP MONEY-MAKING STARS OF 1943**
(Only One Other Company Had as Many)

BOB HOPE • BING CROSBY • GARY COOPER

And in
Anybody's poll
This is the
Long-Run
Champion
of 1943
**"FOR WHOM
THE BELL
TOLLS"**
25th Week
Matched the
First at N. Y. Rivoli!

Our two big jobs in January:
Fourth War Loan and March of Dimes.

Army Still Likes War Pix; Six of 'Em On List of 40 R.O. Champs of 1943; 250,000,000 Attend U. S. Army Shows

Washington, Jan. 11.—The U. S. Army still likes war pictures. Six of the 10 greatest pictures, shown in the 1,188 theatres under control of the Army Motion Picture Service, had to do with the war units.

Today the U. S. Army is playing pictures to an annual audience of 250,000,000. It books 5,051 features weekly, pays some \$12,000,000 for the prints for rentals. The service gets 10 prints of each new picture, and they play the entire circuit within 30 to 45 days.

Director R. B. Murray of the Service has compiled the boxoffice winners as determined by cash receipts for Jan. 1, 1943, to Dec. 15, with the following results:

1. "Guadalcanal Diary" (20th)
2. "Crash Dive" (CWB)
3. "Air Force" (CWB)
4. "Sahara" (Fox)
5. "Cabin in the Clouds" (U)
6. "The Desperadoes" (Col.)
7. "This Is the Army" (Paramount)
8. "Happy Go Lucky" (Paramount)
9. "Hello, Frisco, Hello" (20th)
10. "Stage Door Canteen" (A.M.P.)

There is nothing in sight to upset these figures, and, in fact, the winners, as determined by the cash-on-the-line of uniformed men, are their free and favorite favorites.

The Army Motion Picture Service employs the talents of some 7,500 soldiers, on their free time, in theatre operation. For these salaries are dispensed annually. The top employee is compensated at \$32 a month. All profits go to camp comfort funds, and may be dispensed with as he desires. The Service operates without Congressional appropriation, and is a self-sustaining and profitable branch of army recreation.

Director Murray, in commenting upon the value of pictures as entertainment, has this to say: "I cannot stress too highly the importance of motion pictures as to the armed forces right here at home from a business and propaganda point of view, as well as in the combat zones. There cannot be the slightest question about the tremendous reliance upon them. They form the backbone of the army's entire recreational and morale program. Pictures, such as Alaska and the Aleutians, they are an absolute godsend."

Offering its programs in the evening, the Service arranges its bookings so most theatres are closed to the "special appeal" features a week to be shown for two days, while the "average" pictures are shown for a single day. Its circuits are so geared that when the film is available these "special appeal" features can be shown for two days.

NW FARMERS' UPEAT REFLECTED IN B.O. BOOM

Minneapolis, Jan. 11.—One of the reasons why the territory's theatres now are enjoying in the latest reports showing that Northwest farmers' cash income in November for the sale of time-improved crops was an estimated \$167,000,000, a gain of one-third over the corresponding 1942 month's income. Income was estimated at \$127,457,000,000, the highest on record.

Department store sales in both the north and south are together with carloadings rose, but the Minnesota payroll index recorded its sharpest drop on record, covering the past 10 years.

Universal Toppers In H Wood Huddles

J. Cheever Cowdin, J. H. Seidman and C. D. Prentiss, heads of the top tappers in New York, are on the Coast for important studio huddles this week.

"Bill Scully, sales chief, is scheduled to shove off for the Coast Friday (14). Seidman is probably going out with Prentiss, but stayed over in order to confer with Al Duff, supervisor of the Coast distribution, just back from a Latin-American trip.

Lesser's Port Closed Muffs, Grief Etc.

Hollywood, Jan. 11.—Production of "Embarcation Port" has been abandoned by Sol Lesser, who has received the request from the U. S. Division of the War Department. The deal with the lives of soldiers in a slush camp in the San Francisco area before showing off for overseas duty.

Metro Incepts Plan To Aid Smaller Exhibs In War-Stricken Areas

Following decision to set aside \$125,000 for the coming year, Metro has made plans to aid smaller exhibitors in war-stricken areas. The plan is to make adjustments by conditions arising out of the war. Metro has started its field plan and, after local representatives in the various branch territories have had an opportunity to check on hard-hit situations, the assistance policy will be extended throughout the entire territory.

Metro has long noted the situation affecting smaller exhibitors and because of this, it has been making deals to ease the current (1943-44) selling season. The plan is to make adjustments by conditions arising out of the war. Metro has started its field plan and, after local representatives in the various branch territories have had an opportunity to check on hard-hit situations, the assistance policy will be extended throughout the entire territory.

Meanwhile, recognizing that a considerable number of exhibitors are having trouble with the situation affecting smaller exhibitors and because of this, it has been making deals to ease the current (1943-44) selling season. The plan is to make adjustments by conditions arising out of the war. Metro has started its field plan and, after local representatives in the various branch territories have had an opportunity to check on hard-hit situations, the assistance policy will be extended throughout the entire territory.

The allocation of \$125,000 for the aid of smaller exhibitors, probably is the largest sum ever allocated for this purpose. It is designed to help small town operators through advertising adjustments and other means of trying to improve business. Pointed out that this policy of assistance will be a benefit to the exhibitor and the theatre and Metro pictures, which are being played, but also to pictures of other companies. In fact, according to Rodgers, when cancellation options are exercised on Metro pictures, only 10 percent of company permitting reductions. It may be that a Metro film taken off the program of a picture from a competitive company, Metro is not complaining of this possibility.

General supervision of Metro's aid plan for smaller exhibitors is under the direction of Howard Field, publicity-advertising v-p. for the company, and William R. Ferguson, general manager, in co-operation with sales executives. C. E. Carrier, immediate publicity representative for the field program, is personally conducting the first group of small towners in need of help.

Delmar Quits Camp Shows To Resume In Legit

Harry Delmar, general manager of production for USO-Camp Shows, Inc., since its formation, resigned today to resume his production duties in the legit theatre in conjunction with Dave Wolper, "Follow the Crowd."

No successor has been named.

APPROPRIATE SETTING

Irving Lesser, musical director of the Roxy, New York, invited representatives of Broadway Theatre (14). Seidman is probably going out with Prentiss, but stayed over in order to confer with Al Duff, supervisor of the Coast distribution, just back from a Latin-American trip.

Tay, Greer and Parky Anti-Jew Campaign Boomerangs. Mgr.

Hollywood, Jan. 11.—Metro handed Tay Garnett the director job on the Greer Parky anti-Jew campaign, to be produced by Leon Gordon. The film, on Louis Bromfield's novel, goes into work Feb. 15.

Plenty Year-End Muffs, Grief Etc.

Due to delays in the shipment of film to and from the Coast, where railway express is used, is resulting in an increased number of missets and, in addition, careless exhibitors and projectionists or inexperienced managerial help are causing much of the trouble in the re-renting of film.

With Christmas and New Year's holidays, Saturday this year, midnight shows that night, as usual, in addition to late performances on the eve of the holidays, many moviegoers are reported to have occurred, while, also, innumerable switches in bookings became necessary.

Plus the difficulties of keeping delivery trucks rolling on a normal basis due to breakdowns, tire troubles and bad weather over the holidays, express companies were in demand for the week-end. Mixups there also occur as result of inexperienced help, not to mention the fact that many exhibitors are reported to have occurred, while, also, innumerable switches in bookings became necessary.

One N. Y. exchange ordered three much-needed prints of a picture from the Coast, but the exchange failed to spare them. They were due to arrive in N. Y. on Dec. 24 for Dec. 26, but they did not arrive until Dec. 28, making it necessary for the theatres to pick up something else quickly or leave the seats locked.

Plenty GI Celebs, Novelty For Barney Oldfield

For "Smog-Grog Routine" Editor, Variety.

I have had a number of unusual experiences since the theatre has been the Belfast, North Ireland, Savoy Players, a stock company, do "The Great Dictator" and "The Great Dictator" in the old days in Nebraska. Also a pantomime, which is the most popular of the old days in Nebraska. Also a pantomime, which is the most popular of the old days in Nebraska.

Major George Stevens is in the same office with me and Col. Ben Lyon is a floor above; Lt. Com. Douglas Fairbanks, Jr. wanders in and out of the building. Capt. Burgess Meredith is around studying for the Army. Ran into Major Frank Conroy and his son, Fred, and the other night, and David Niven is about town, they say, but I haven't seen him yet. While waiting for a plane from North India the other day, Movita (Maria Luisa Costanza) and Jack Donaghy were fighting Irish thrushes) was sweating one out, too. She was trying to get Col. Donaghy to do a few more soldiers, and incidentally, to see her brother, who is in the Air Corps.

One of the boys who was in the fact, we live in the same block of flats. (Melanch Graham is trying to figure a way to wangle a trip back to the states so he can see the field who is coming out at a year old.)

Max, Barney Oldfield.

COSLOW'S DUO

Lamour Gers Redskin and Huston-Bracken Team Up

Hollywood, Jan. 11.—Dorothy Lamour, Gers Redskin in "Princess on the Wagon," a musical film in Technicolor. The film, backgrounded in early Oklahoma. Filming is slated for early next year. The film, backgrounded in early Oklahoma. Filming is slated for early next year.

John Huston and Eddie Bracken team up as co-stars in "Out of This World," also to be produced by Broadway Pictures, including "Sing Out the News" and "Pins and Needles."

Used to Each Other By Now

Hollywood, Jan. 11.—William Cameron Menzies, currently producing "Address Unknown," a war drama conceived in a state producer with Sam Wood in the filming of "Tillam," on the same line. Wood and Menzies have worked together on various pictures, including "For Whom the Bell Tolls," "Our Town" and "Kings Row."

Sarge Tosses Grenade At Ersatz War Picts, Wants the Hard Facts

Hollywood, Jan. 11.—Soldiers in far-flung camps and foxholes prefer documentary films to dramatic war dramas conceived in the Hollywood, according to a letter from S. Sgt. K. W. Martinville, written in Centuria India and printed in the C.B.I. Roundup, an Army service newspaper for the armed services in India, Burma and India. Letter reads in part:

This is a gripe. The other night this Central India Air Depot was host to one of the coldest movies we have ever seen, a little slice of triple called "Salute for Thure." It was about the adventures of one of our 'heroes' returned from the war, who had just one more thing to do after another. The attitude of the men toward the picture could be seen from the jeers and catcalls. There is all the difference in the world between the reception that this picture received and the one regarding the documentary color film, "Battle of Midway," shown here recently. The latter, instead of being attacked because it had the punch and kick that only really can provide.

We're not 12-year-old children. We have to lead with the hard facts of dust, heat and dirt every day, and all we get is a picture which is so fact, instead of a glamorized collection of childish drift that no one in his right mind could swallow.

NO DOLLY DOUBLES, JESSEL PIC DELAYED

Hollywood, Dec. 11.—Difficulty in finding two acceptable candidates for the name roles in "Dolly Sisters" caused a rescheduling of George Jessel's picture, scheduled at 20th-Fox.

First of his three pictures to roll in the United States on the George Goodman musical, to be followed by "O. Henry" unless he is lucky enough to find leads for "States of Mind."

U. S. Callboard

Continued from page 4

Pat. promoted from captain to major.

John R. H. Hamilton, Air Force Signal Corps, will be ready for distribution in the end of January.

James L. Hodson, British film writer who worked on dialog for "The Battle of Britain," has been stated that Col. Frank Crank, who headed the U. S. Army photograph unit, has been ordered to head the British contingent of photos who documented "Africa Freed," a new picture. The company has been of the picture. Print will arrive in N. Y. on Jan. 20.

John A. Arnold, head of the British Ministry of Information film unit in this country, will remain at Broadway shows, including "Sing Out the News" and "Pins and Needles."

Detrols Marching

Detroit, Jan. 11.—Joe Helgt, manager of the Recent film, "Into the Army."

Sev Kantor, of National Screen Service, is in the Marines.

John Steve, shipper for RKO, Army.

Rome to Conference

Corporal Harold Rome, who authored the "Stars and Gipsies" review in "The New York Times," has fallen, has gone to Texas to attend an Army conference on soldier entertainment.

Before entering the service, Rome was composer and lyricist of several Broadway shows, including "Sing Out the News" and "Pins and Needles."

Anti-Jew Campaign Boomerangs. Mgr. Fined \$100 or Admitting a Minor

Detroit, Jan. 11.—Managers here, who have juvenile delinquency has become a civic curfew, continue to get socked picture when kids come to the theatres.

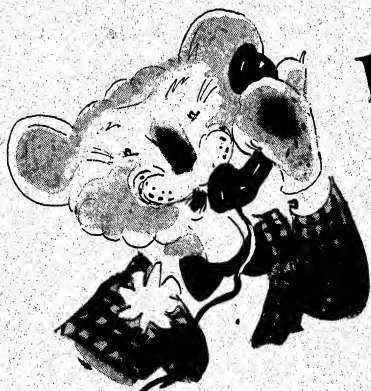
Fred Walton, manager of the Loop, was fined \$100 last week by Judge John J. Connelley, who said that a 12-year-old girl was found in the house at 1030 a. m. on a school day. Police officers, where police officers, were looking for the youngster for several days.

Special policemen have been put on the streets to help curb vandalism and it has served to put a chill on school-shoppers, but the runways still slip by with lawns testifying that he had not noticed the girl who, others testified, entered older than 14.

Theatres here, however, have a new device which will help them comb out juveniles for whom they have to accept the responsibility. The nitery operators of the State, with a similar problem, went to work on the State Legislature and enacted which required all those between 21 and 25 to carry drinking water, and to carry a card which that kids flash such cards to prove that they are of age to be admitted to the theatre.

However, the new licensing proved something of a boomerang in the picture "Salute for Thure." It demanded proof of age. The result was that plenty of 17 and 18-year-old girls came to the theatre, and slipped in and got the licenses which, technically, gave them the right to get in.

While the boner has since been corrected after scores of juvenets got the licenses, the law is coming under fire. The State is still under pressure and probably can be proved unconstitutional. The legal point is that if the State is to be proved forcing those between 21 and 25, who have a legal right to drink, to pay a fine for not doing so, then the State for the State to change the law to require all persons over 21 to get a license. The State is still under pressure and probably can be proved unconstitutional. The legal point is that if the State is to be proved forcing those between 21 and 25, who have a legal right to drink, to pay a fine for not doing so, then the State for the State to change the law to require all persons over 21 to get a license. The State is still under pressure and probably can be proved unconstitutional. 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LONG DISTANCE- HEDDA HOPPER IN HOLLYWOOD PLEASE!

"Thanks for the column rave. You'll be happy to learn that M-G-M's 'A GUY NAMED JOE' is playing at the Capitol, N. Y. to business named TERRIFIC!"

(5th Big Week!)

By HEDDA HOPPER

Hollywood, Calif., Dec. 26.—The most ironic event of the week—Metro, our biggest studio, can't find a house in which to show "A Guy Named Joe," so it will be ineligible for the Academy award, which, in my opinion, it would win hands down. What a picture! Never a dull moment. Teaming of Irene Dunne and Spencer Tracy is by way of being terrific. This is the picture we've been waiting for. Many of our actors had to go overseas before we realized what a fine performer Ward Bond is. In this, he has many Gable qualities. Van Johnson is going up the ladder so fast that if he isn't careful, he'll find himself with star rating before New Year's. Vic Fleming has done a magnificent job. Let's not forget Lionel Barrymore, who plays the Boss of Heaven, with a couple of speeches we should memorize. Nor Jimmy Gleason. I don't as a rule find myself in a lather over a picture. But "A Guy Named Joe" got me.

P.S. The reason is that M-G-M's "MADAME CURIE" opened in 4 Los Angeles Theatres, and it's a leading contender for the Academy Award.

M-G-M presents Spencer Tracy • Irene Dunne in Victor Fleming's Production of "A Guy Named Joe" with Van Johnson • Ward Bond • James Gleason • Lionel Barrymore • Barry Nelson • Esther Williams • Screen Play by Dalton Trumbo • Adaptation by Frederick Hazlitt Brennan • Directed by Victor Fleming • Produced by Everett Riskin

USO Also Doing Great Morale Uplift Job Among Aussie Sheilas (Dames)

Australia, Dec. 15.

Editor, "Variety":

Here's your Aussie Muggie again. This time report on the comin' and goin' of the Big Noises from the U.S.A. meanin', of course, Ray Bolger—Jack Little—Lionel Barrymore—Garry Cooper and his Leadin' Ladies, Una Merkel and Phyllis Brooks. Well then, the Aussie Sheilas are sendin' these High Pressure Salesmen for the uplift of the Service Men, one and all, and they're certainly never counted on the morale uplift it was giving the Sheilas (Dames) out here. Startin' off with Artie Shaw I nearly got killed in the rush trying to get into the Troop, local dance palace. They'll have to take the road off the pleasure palaces if these glamour boys keep on coming. The blood pressure of the Aussie goes up so high the temperature of the Halls are just—too-hot.

Ray Bolger and his sidekick, Jack Little, made a grand impression on all and sundry. Ray's talk on the radio was a pip. On the stage, "The Wizard of Oz" he is well known in 'Ostrvalia'. For one of the world's finest comedians, Ray Bolger is a most gay, Edwin MacArthur, conductor, and Lansing Hatfield, baritone, come and see them. Aussies are a musical race and they appreciate real art.

Now we've got Garry Cooper. Well—I ask you? Most of the dames stayed up all night waiting for him to come out of the hotel and sound his horn. When they announced his radio talk over the National stations all the other women hung out the 'no business' sign. I must hand it to the USO. The way they are handling these stars is just what doctors from the U.S. is enough to make any ordinary actor proud to be in the profession as well as a star.

By the time you receive this little bluet dood, Jimmie and I will be in the U.S.A. near the 'sectors'—we hope, we hope. Expect to spend a day or two in the States where things are really moving.

By the way we celebrate our fourth year of strictly-on-the-cut work for Aussie Red Cross. This war keeps up much longer watch out for a couple of old timers pandering along in the name of Brother Muggie, four years is a long time without coffee and doughnuts. But we should grip. Just visit one of the hospitals and then worry about next week or whether you get a little extra butter on your bread. Butters rationed anyway.

Time 4:30 a.m. Place... A U. S. Hospital, Sogewhere... Australia. On the way out of the Red Cross Ambulance and gently carry the stretcher into the receiving ward where the doctor and his staff stand waiting... it is all very quiet dood... they lift him over the rail—note how silvery hair... his untanned features—his clear blue eyes—he looks pretty low... wonder who he is—look like a Ship's Captain... torpedoes?... They place the stretcher on the floor... it has such short legs... only about five inches high... Now they wheel in a rubber-tired, stretcher-carrier and lift him on it and all up on it. The doctor is taking his pulse... he looks up, his eyes on the doctor. That's the end of a story. Wonder who he is... must look him up next time I come out... NOW GUESS WHAT? Just time to go out I see a big tall Slim... cane and a limp... that silvery-haired cod... I smile... he smiles at me... you beat it... it's dear old Bill Scott... or Scott? It's dear old Bill Scott... known to many in the business. Was with Bernhardt and still talks about it... he is on the mend but his ticker is giving him trouble... he's guts... he goes up north again right in the thick of it. A Special Services Officer, he takes on the act from home when they come by his way... again... guts.

Then there's that boy, 19 years old... deaf and blind... no chance... organs gone... a kid... deaf and blind... for always... YEAH... and that lad from Ohio... swim champ... swimming days gone forever... and there's Peter Miles too... So come on, Ambassador... the kids are waiting for you... and HOW... So send 'em along—Big Una and Little Una, they are all welcome out here...

And now some Curtains. Muggie-heavy on the curtains. Bill G. and Leonard Bows for Billy G. and

BBC BANS WODEHOUSE MUSICOMEDY AIRINGS

London, Jan. 11. Whatever the reason, the P. G. Wodehouse may think of his choice of Germany as a wartime comedy. BBC officials say it's not for his life. This has only just come to light by its action in banning the "Kissing Time" picture which is a musical comedy for which Wodehouse wrote the lyrics.

Leslie Henson, who has been staging revivals of famous musicals, has been forbidden to broadcast "Kissing Time." The picture shows a number of shows for which Wodehouse did the lyrics.

54% in Britain Averse to War Pix, Gallup Poll Shows

British theatregoers don't like war pictures, latest Gallup poll reveals as announced in London. Those attending a war picture last week showed that 54% were less inclined to go to the theatre under such circumstances and 46% were more inclined to do so. Only 17% replied they didn't know.

War pictures are more unpopular with women than men, the Gallup survey showed. Of those questioned, 69% of the women said they were less inclined to attend a show where a war film is featured, while 49% of the men were more inclined.

N. Y. Times Reveals The Shattered Morale Of Nazi Amusements

Following the opening of the Battle of Berlin, 18,341 German theatres and music halls no longer advertise in papers in that city, an indication that the Nazi entertainment industry has suffered greatly from the bombings, a bylined story by Frederick Graham in the N. Y. Times last week (5) revealed.

Significant is that, in view of the city's devastated condition, German leaders, who look upon entertainment as a large means of boosting civilian and armed forces morale, have made no endeavor to keep the houses lighted. While there have been some efforts to keep the city's morale, the status of entertainment to the Reich from time to time, this is the first complete report on the situation since the war.

An article in Berlin's Deutsche Allgemeine Zeitung dated last week before the heavy bombings of the city, German theatres, film houses, cinemas and other halls were constantly S.R.O. often for weeks in advance.

The article quoted the German Statistical Office, which said there were 262 state, provincial and municipal theatres in Germany, besides 19 whose ownership was not revealed. Occupied countries are not counted. The Nazis are capable of operating out of the Reich. There are 10 in Czechoslovakia, four in Alsace, two in France and one each in Lorraine, Luxembourg, Norway, the Netherlands, Latvia and Estonia in the mercie occupied.

According to the German Statistical Office, during the 1942-43 season, 42,344 members of the theatrical profession were employed, more than 18% of whom were technical personnel; 18% members of orchestras and 18% members of the stage, actors, actresses and singers.

AGVA for the "Variety"—all being sent straight up to the footlights and slightly more than 100,000 right up to and including the last eight bars.

By Cobblers—Next time, the... Annette Kellerman.

COWANS SELL YARNS TO BALCON, WILCOX

London, Dec. 27. Lorraine Cowan (formerly Lore Leu) has sold an original comedy to Ealing Studios (Michael Balcon), while Lorraine Cowan has sold the story of an American sailor billeted in the British. Aung Neagle will play the leading female part in the picture.

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Col. Gets Higher Aussie Rentals; Others May

Sydney, Jan. 11. Permission for U.S. exhibitors in film rentals, granted Columbia Pictures by Price-Fixing Commissioner Federal Reserve Board, has been granted to American distributors obtaining similar film rental hikes. Licensed exhibitors of U.S. films plan to obtain similar rental increases on the same basis as Columbia—this higher production costs make it necessary for distributors to seek better rental terms.

Nick Perry, Columbia's managing director for Australia, gained permission to seek 10% rental increase from exhibitors on the grounds that upped production costs made higher rentals pre-requisite if U. S. distributors could continue successful operations in Aussie territory. Australian Exhibitors Ass'n is protesting already against the increase.

104 Russian Pix Cameramen Cited For Gallantry

Washington, Jan. 11. Russia cited 104 of its motion picture cameramen for gallantry on location in Latin America because of the outstanding goodwill effort has been extended by the film division.

Valiant Soviet cameramen recorded developments along the whole front from the Black to the Barents Seas; it was explained in Moscow. They filmed fighting in Stalingrad, the battle for Orel, the Red Army's summer offensive, the liberation of Dnepropetrovsk, the capture of the Dnieper and the capture of Kiev.

"Cameramen risked their lives at the front, and at the same time, a German ring was about to close around a handful of Parisians, they risked their necks in the front, their equipment and took up automatic rifles to beat back desperate Nazi attacks."

Dolores Del Rio Named Mexico's Best Actress, 'Dona Barbara' Best Pic

Mexico City, Jan. 11. Dolores Del Rio has been named Mexico's best actress for 1943.

Selection was made by Institute of Cinematographic Arts and Sciences. Her leading role in the Mexican-made picture "Flor Silvestre" (Flower Power) won her the honor in her first venture in Mexican-made film after many successful years in Hollywood.

Jorge Negrete, Mexico's latest leading sensation, was named best actor for his part in "El Pasa de las Américas."

"Dona Barbara" was adjudged the best picture produced in Mexico. Its director, Fernando De Fuentes, won an award for the best direction of the year, and Andres Bello was named best character actor for his performance in the same film.

2 Mexico City Film Houses Combined Into One Circuit; 15 Are First-Runs

Mexico City, Jan. 11. Twenty-one of the city's largest movie theatres have been incorporated into one circuit under the name of a company headed by Luis Legorreta, president of the Bank of Mexico. Theodore Gildred, former chairman of San Diego, Calif., and owner of a string of deluxe theatres here, was a prime mover in the merger and a director of the new company, which united the Gildred interests and those of Legorreta. Other leading theatres comprising the new chain garner more than 90% of the local boxoffice receipts in Mexico City.

Gildred, who has been in Mexico only a few years, owns the first chain of deluxe showhouses in the city. His theatres, all of which figure in the merger, consist of the Linda Vista, Aldo Savoy, Margerit, and one under construction on the Paseo de Reforma. Other leading theatres figuring in the merger are the Insurgentes and the Palacio. Gildred said 13 of the theatres will show first-run pictures only.

Argentine Govt. Takes Over Theatre In B. A.; Discourages U. S. Productions

HEMISPHERE FILMS SET FOR LATIN GOODWILL

With Francis Altrock, head of film division of Coordinator of Inter-American Affairs office, back from a swing through Mexico and other Latin-American countries, for the purpose of organizing the motion picture branch for promoting Pan-American goodwill is gaining impetus. New setup will be completely divorced from CIAA, according to present intentions, in pending, of course, on whether Congress supplies the necessary money.

Not only in industry circles but in Latin-America that such arrangements are being made to ensure the continuance of the motion picture activity, started by the National Conference on Motion Pictures. Also this arrangement is regarded as highly satisfactory both in this country and in Latin-America because the outstanding goodwill effort has been extended by the film division.

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UA WANTS 'BLIMP' BUT RANK IS A BIT BALKY

London, Jan. 11. Arthur W. Kelly, in charge of foreign distribution for United Artists, has been negotiating with G. Arthur Rank for the American picture "The Sign of the Cross." Understood that UA has made an offer for the film, but that Rank is so far unwilling to release the picture unless an agreement to handle other Rank product can be reached.

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Gildred, who has been in Mexico only a few years, owns the first chain of deluxe showhouses in the city. His theatres, all of which figure in the merger, consist of the Linda Vista, Aldo Savoy, Margerit, and one under construction on the Paseo de Reforma. Other leading theatres figuring in the merger are the Insurgentes and the Palacio. Gildred said 13 of the theatres will show first-run pictures only.

UNIVERSAL TO EXPAND LATIN-AM. SALES FORCE

Forecasting a theatre-building boom in South America, Universal is planning to expand its Latin-American distribution supervisor, returned last week from three-month trip of Latin-American territory.

He said business is running so high there that Universal is planning the expansion of its sales force below the equator.

Buenos Aires, Jan. 11. Intervention by the Argentine military government in the operation of Buenos Aires' Teatro del Pueblo (People's theatre) was announced in official deep revealing for the first time that organization must now concentrate on the Argentine official deep revealing.

Theatre, which in the past 10 years has gained international attention through the efforts of U. S., European and other theatrical works, has been until now an independent group although using B. A. municipally-owned theatre property. Under new decree the city's Secretariat of Culture and Morals releases possession of the house, with Fausto de Tezanos Pinto, as director general. Name also changes, new title being Teatro Municipal.

Organization is ordered to operate for six-month season, from November to August inclusive, to use selected local artists and to cooperate with the National Conference on Motion Pictures and other authorized entities. Although no specific order is made against U. S. films, the theatre is placed on nationalism is stressed in announcement of a contest for the type of play the theatre is to produce. This explains that works are to be inspired by Argentine themes of exalting Argentine culture. Argentine artists are also to dwell on Argentine history, and observers say that the rules are very much similar to non-profit groups in effect by both the Hitler and Mussolini governments after their coming to power.

Status of Leonidas Barletta, prominent moving spirit in the Teatro del Pueblo, is not clear. Barletta always emphasized need for independence, and aside from using the National Conference on Motion Pictures, he has received no subsidies from state or private interests. Long self-supporting, Barletta has included both the best professional players as well as actors and actresses, directors, composers, scenic artists, from independent groups. Theatre unions have given strong cooperation because of Barletta's long-time association with it and its importance as a school for training local artists.

'Live Performances' By Film Stars Banned In Axis-Held N. Italy

Washington, Jan. 11. Ministry of Propaganda in Axis-controlled northern Italy has issued an order forbidding film stars to take part in live performances, explanation given here. This was said to be a measure to prevent Axis activity may be exclusively utilized for the subline ends of the new national administration has cancelled all subsidies to film theatres.

Current London Shows

- London, Jan. 11.
- 'Arcadia Avenue', Vaudeville.
- 'Arsenic and Old Lace', Strand.
- 'Bow Own Trumpet', Playhouse.
- 'Cloude', St. Martin's.
- 'Dancing Queens', Adelphi.
- 'The Darker', Whitehall.
- 'Pink', Shaftesbury.
- 'Flying Colours', Lyric.
- 'Hi-De-Hi', Stoll.
- 'It's Football But Fun', Coliseum.
- 'It's Time Dance', Winter Garden.
- 'Union Mine', Saville.
- 'Ladies', Westminster.
- 'Lionel Barry', Hippodrome.
- 'Live for Love', Haymarket.
- 'Little Dimples', Cambridge.
- 'Month in the Country', St. James.
- 'Moon Is Down', Whitehall.
- 'Pink', Shaftesbury.
- 'Pink Stripes', Duke of York's.
- 'Quiet West-End', Wyndham's.
- 'She Follows Me About', Garrick.
- 'Something in the Air', Palace.
- 'Strike a New Note', Wales.
- 'The Cat', Gaiety.
- 'The Fair Coat', Gaiety.
- 'They Came to a City', Gaiety.
- 'War and Peace', Phoenix.
- 'Watch on the Rhine', Aldwych.



Progress

154
THEATRES 1936

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"I Want To See Odeon Maintained In Its Proud Position As One of the Leading Exhibitors With, If Practicable, a Modern Theatre In All the Major Cities of Great Britain, So That Odeon Patrons Wherever They May Live Can See the Best Pictures In the Most Comfortable Conditions."

J. ARTHUR RANK

Chairman, Odeon Theatres
London, Oct., 14th, 1943

310
THEATRES 1943



OUTSTANDING PROGRESS

Rank Rep to Discuss U.S. Distrib Deal. For His Films With Coast Toppers

Admitting he still is seeking a satisfactory distribution setup in U. S. for J. Arthur Rank but stressing the possibility of a Rank company being formed to distribute both British and U. S. pictures in the occupied countries of Europe, Harrington C. Gain, now in this country surveying conditions for Rank, stated in N. Y. last week that he has authority to conclude any comprehensive distribution deal. He acknowledged that any such pact could not cover individual picture or lesser distribution deals. He pointed out that Rank could have obtained any number of these during the past few months.

Gain explained that Rank might buy into any one of the American distributing companies if this would accomplish adequate distribution of his screen product in U. S. market. He admitted several U. S. film companies had approached Rank on some sort of distribution proposals when asked by 'Variety' about the possibility of a distrib deal being worked out with Paramount. However, he would not admit that any Par pact is near conclusion.

Gain goes to the Coast later this month for about two weeks of huddles with other American industry toppers and to look over Universal's studios since Rank has an interest in U. He likely will make no decision as to distribution until he returns to N. Y. sometime in February, and may wait until he gets back

to London. Gain is a director in General Film Distributors in Great Britain. He talked with J. Cheever Cowdin, C. D. Prutzman and Joseph Seidelman, Universal executives, last week.

Regarding the 49% interest in Metropolis-Bradford Trust, holding company and controlling company of Gaumont-British, held by 20th-Fox and Loew's, Gain, stated he might confer with J. Robert Rubin, of Loew's, and 20th officials. But he gave no inkling that Rank, who holds 51% of Metropolis-Bradford voting shares, is at all anxious to obtain the Loew and 20th interests, leaving the impression that Rank is satisfied with his present status.

Gain hopes to secure technical men while in the U. S., especially capable scripters to help improve British productions so they more adequately meet American audience requirements, this flow in previous British pictures having been pointed to in the past as having harmed their boxoffice value in the U. S. market.

Z. Korda Stays at Col.

Hollywood, Jan. 11. Columbia signed Zoltan Korda, a producer-director, with 'Counter-Attack,' based on a Russian play, as his first dual chore.

Korda, recently directed 'Sahara' on the same lot under a one-picture deal.

U.S.-Anglo 'Cartel'

Continued from page 1

information-gathering stage, 'Variety' has learned.

'The motion picture industry has every right to do postwar planning now,' Berge told 'Variety,' but perhaps it had better do it with an eye on the Sherman Anti-Trust Act. The picture people have made no secret of their negotiations with the British. Announcements have been made quite openly to the trade press, which indicate that some of these deals are of a type which might be contrary to the law. Also, we have in our possession additional information of a grave nature.

It is possible there may be nothing to this. But we don't want anybody to think that the Sherman Act is not going to be enforced.

Berge made clear that he wants the industry warned about the Justice Department's position before it enters any deals, since it would be much worse if the Justice Department stepped in after anything of a cartel nature had been signed, sealed and delivered.

It is understood that Berge's office plans to call conferences with several of the film biggies reportedly involved in the negotiations, including representatives of Rank. At least one major figure is expected to be interviewed in New York by the end of the week.

There has never been a cartel in motion pictures, but a deal of the type reported, to divide the European market right after the war and then to blanket the entire world, would be a \$1,000,000,000 agreement, in the opinion of some Government officials.

Information now in the possession of the Justice Department shows, it is hinted, that small independent producers as well as one or more major American studios are tied into negotiations. It was made clear here that the impetus for the deal came

from England, as it has in most cartel agreements in which American firms have been involved.

Private Treaties

There is some feeling of annoyance in official circles that the American picture industry may be seeking to make what is described as 'private treaties' at the same time that it is courting the State and Commerce Departments for help in recovering its world markets after the war.

Any deal of a cartel nature would, of course, stipulate the control and division of the American, as well as foreign markets; it's pointed out. This could conceivably result in small independent studios not tied into the arrangement.

A parallel angle which the anti-trust division may be studying would be the effect on independent theatre operators in this country. This, of course, would dovetail with the present negotiations for the new Big Five motion picture content decree.

In general, cartels have resulted in keeping American business out of the Latin-American market. The Justice Department has smashed a string of these and can be depended upon to hit hard at anything, which would curtail the participation of American films in Latin America.

PHIL REISMAN WILL BE GONE 6 WEEKS IN ENG.

Phil Reisman, foreign head for RKO Pictures, will be leaving the British film scene for some five or six weeks. He's another in the parade of U. S. toppers slated for foreign junkets, with an eye to post-war conditions. Maurice Chevalier (20th) is already back; but toppers such as Spyros Skouras, Al Lichtman, J. Robert Rubin, et al are due to go over in time.

Reisman's last British hop was in 1939.

Lichtman started for abroad but had to return from Canada.

Foreign Dubbing for U Pix, Boyer As Starter

Hollywood, Jan. 11.

Campaigns for the post-war distribution of films in liberated countries is under way at Universal, where 'Flesh and Fantasy' is being dubbed in French with Charles Boyer speaking in his native language.

Further dubbing of pictures in various tongues will be arranged this month following the arrival of Joseph H. Seidelman, chief of Universal foreign department.

RKO Pension Plan

Continued from page 5

set amount) in an amount, which, when added to his monthly primary social security benefit will equal \$60.

It is also provided that any member of the plan who has completed five years or more of continuous service and who, after attaining the age of 55, leaves the employ of the company otherwise than by retirement, shall be entitled, starting on his normal retirement date, to receive a monthly pension benefit equal to 100% of the service pension benefit.

Any member of the plan who received more than \$5,000 annually, whose services are unique in the type of business which the Corporation or an affiliated Corporation is then engaged leaves RKO to enter the service of a competitor within two years shall thereafter be entitled to rights, privileges, or benefits provided for in this Plan.

It is also provided that no member, or employee shall receive or be entitled to any rights or benefits provided for in the Plan if he shall be discharged from the service of the Corporation for dishonesty, disclosing trade secrets or on account of conviction of a felony or a crime involving moral turpitude.

SEASON'S GREETINGS

from

MR. and MRS.
AFRIQUE

ROBERT WINSTON AFRIQUE

MORRISON TIMOSHENKO AFRIQUE

and

JACQUELINE MIRABELLE AFRIQUE

Levy's Sound Studios Ltd. send you Greetings

In greeting you at the dawn of the new year—a year of which we all hope and expect so much—Levy's Sound Studios Ltd., pioneers of recording and radio production in Great Britain, remember with gratitude their many happy business associations of past years.

Past

We recall with pleasure our countless friends in the entertainment and advertising worlds:

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ARTISTES ON BOTH SIDES
OF THE ATLANTIC

Present

Levy's are now engaged on work of national importance. We have been privileged to work for the B.B.C., M.O.L. E.N.S.A., American Red Cross and various Allied Governments.

Future

May we all soon be blessed with Peace—Peace which will bring new and greater opportunities for all

But despite these vital war jobs, we have in collaboration with Messrs. Erwin Wasey, launched the famous 'Factory Fanfare' programmes. Oxydol's tribute to the War-Workers of Britain.

who, like Levy's believe "SOUND MEANS SALES".

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DAR-LING — you're the one I was fa-ted for — All my life I have
wait-ed for — A ro-mance such as this —
DAR-LING — now at last I can un-der-stand — How the world turns to
won-der-land — At the touch of a kiss — For you have
thrill'd me — with a glimpse into pa-ra-dise — Your love has
fill'd me — With a rap-ture di-vine — My
DAR-LING — I am yours for e-ter-ni-ty — This is hea-ven on
earth for me — just to know you are mine —

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|---------------------------------------------|-------------------------------|
| 1. "He Wears a Pair of Silver Wings." | 5. "Penny Serenade." |
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| 3. "South of the Border." | 7. "Red Sails in the Sunset." |
| 4. "My Prayer." | 8. "Isle of Capri." |

"PETER MAURICE and JIMMY PHILLIPS WISH ALL THEIR FRIENDS IN U. S. A."

A HAPPY AND VICTORIOUS NEW YEAR!

Carlin Standing Pat on Daytime Varieties, More to Come From Coast

Hollywood, Jan. 11.

"We'll play Carlin."

What Phil Carlin was standing pat on was the run of daytime variety shows. The Blue Web and other nets draw to soap serials and other daisy dingles, the indie skin is standing on what it's got. And, by the way, doing Wright with the chips down. The Blue's program chief backs it up with figures. It's her, offers the finger-pointing Carlin, that the Blue has the highest average rating for programs aired between 9 a.m. and noon, EWT.

Carlin said that the formula is in a paying groove, Carlin is going after more of the same. He's also aware that there'll be no new place and an audience for the hand-wringers so his job is cut out for him. Contrast rather than copy is his credo. Out here on the coast he's baiting the lines for talent that can be "wumped up" in variety shows. First catch was in Frisco where Connie Boswell is vamping; for Paul Brown she'll need the new place, which runs to professional unknowns. When Boswell moves with the show, the net will have a high-wire act. Promise of a few of the varieties from Hollywood are in Carlin's prospectus.

Carlin isn't so sure what will happen later in the year when the pop-later start storming the networks. The present program night hours are practically non-existent for time buyers and is the old theory of giving time to all sides. Carlin is on political issues is cottoned to, there can be only one solution—commercialism. Probably not so economically sound but the lads in the halls of congress can make it mighty uncomfortable for the network conformists to do the free speech bugaboo. The biggest headache, however, will be when is Freddie Roberson speaking as the chief executive and when (and if) as a candidate seeking the White House. There'll be a lot of hairs and some of them are gonna get mad. The nets have been in the middle before and it's eased out without too many scars.

Art Carney Induction Cues Change in Format

Of CBS 'Fun With Dunn'

With character-comic Art Carney slated to enter the Army today (Wednesday), the WABC-CBS daily sustainer comedy, "Fun With Dunn" is undergoing a change in format. Henceforth, the singers will be given more prominence, not musically, but in the script. There may also be an audience-participation angle introduced. Tony Martin will probably drop the announcer spot, with Eddie Dunn, the lead, taking over that assignment.

John Speer and Norman Paul are now the only writers on the series. The last induction was by Bud Brad Reynolds, Vera Holly, the Three Sisters, Sandra Gould, Jack Albin and the Blue Web orchestra. Jack Carney directs.

Illness, Rehearsals Cue 'Hall of Fame' Switches

Kathryn Grayson, Metro star personating at the Capitol, Lee's Broadway flagship, had to cancel a radio guest spot on the Hall of Fame last week because of a bad cold and threatening flu, which later forced her out the picture house bill. Paul Robeson, star of 'Othello,' was also forced to drop his appearance on the same show (Blue network) because of failing voice, and he had wanted to lead a radio relief emergency which might force the closing of the Theatre Guild legit production.

Another booking switch for the Philco show involved Ed Gardner next week, due to rehearsal commitments, starting from Laura Melchior's Met opera performance next Monday (17). This was solved by bringing the "Can You Top This" comedy spots with Gardner, advancing the gag comedy show to Wednesday (18), Gardner to follow Jan. 23.

Hi Brown to Produce

Blue's 'Censor' Series

"Passed by the Censor," a weekly half-hour dramatic series of war background stories, will be produced by Hi Brown, over WJZ-TV, starting in about two weeks. The program will take the form of letters to and from soldiers and will be human interest and emotional in character, rather than combat stuff. David Driscoll (not the special events head of station WOR, New York) will script the series, which will be a sustainer, with the Blue paying the production cost. Sunday morning, 11-11:30, is tentatively set as the time.

Brown, who has "The Thin Man," "Inner Sanctum," "New Wolve" (starting Jan. 31) and "Building Drummond" on the air on a sponsored basis, previously produced "Green Valley, U. S. A." as a sustainer on CBS.

Philly Educ'n Bd. Guiding Kids On Program Habits

Philadelphia, Jan. 11.

The public relations committee of the Philadelphia Board of Education is now issuing monthly lists recommending programs for out-of-school listening for the children of the city.

The bulletin is being sent to all teachers in the school system as well as heads of parent-teacher groups. Each school has chosen a radio chairman to help plug the radio education program of the school system.

Programs given the nod by the committee for in-school listening include:

WPFL, "Magic of Books," "Music in the Quarter City Serenaders," KVV, "Once Upon a Town," "Our Philadelphia Schools," "Juniata Town Meeting of the Air," and WFFN, "The Zoo Talks."

Shows recommended for out-of-school listening:

WCAD, "A Salute to Uncle Sam's Industries," WPFL, "Land of the Living," "The World of the Living," "Living in Wartime," and "For This We Fight," WDAU, "Aunt Fannie's Music," and WHAT, "The Jungle Speaks."

RITZ, N. Y., RELIEVES BLUE'S STUDIO JAM

Blue Network has relieved the studio Jam with six-day operation of the Ritz theatre, N. Y., which now houses, among other shows, the "Philly Variety," "Hall of Fame," "What's New," "Duffy's Tavern."

Studio pile-up has been alleviated to some extent. The Ritz has now shifted some programs from the Coast, where conditions have been so crowded.

The Ritz, starting Saturday (15) gets the RCA show, which comes from the Coast. The Ritz has this layout gives the house an occupant for every night in the week except Sunday. The Ed Gardner show also migrated from Hollywood recently.

Dorothy Thompson

In March Blue Return

Dorothy Thompson returns to the air on March 18 (Sun., 11:35-12:30 p.m.) for "Trintont Clothing on 68 stations of the Blue. She was last heard from the same sponsor on Dec. 18.

Thompson, a long-time personal and contract calls for 13 weeks.

Kessler UPPED BY WOAI

San Antonio, Jan. 11.

Jack Kessler, WDAO account executive for past three years, has been upped to station manager by station manager by Hugh A. L. Hall, president and general manager.

Kessler, who has been with WBAP-KKKO, Fort Worth, and also was chairman for two terms of the radio division of the National Association of Broadcasters.

Premieres (Jan. 12 to Jan. 23)

Jan. 12

"Freedom of Opportunity," drama; 8:30-9 p.m., Fridays; WOR-Mutual; Mutual; Belmont Health Ann. of Omaha; Arthur Meyerhoff agency.

Jan. 13

"Here's to Youth" documentary-dramas with guest names; 1:30-3 p.m., Saturdays; WEAF-NBC; sustaining.

Jan. 16

"The Life of Liberty," with William Bendit; 8:30-9 p.m., Sundays; WJZ-TV; Mutual; American Meat Institute; Leo Burnett Co. agency.

"Woman From Nowhere," with Irene Rich and Bill Johnston; 5:45-6 p.m., Sundays; WABC-CBS; Welch Group-Jules, Inc.; W. K. Kator agency.

"Musical Autograph," with Guy Lombardo and orchestra; 11 p.m., Sundays; WJZ-TV; Larus & Brother; Co. Warwick & Legier agency.

Jan. 17

"Believe It or Not," with Bob Ripley; 8:30-9 p.m., Mon-Fri.; WABC-CBS; American ette and Cigar Co.; Rutrauff & Ryan agency.

"The Look Aheads," public opinion polls and comments; 10:30-11 p.m., Mondays; WJZ-TV; sustaining.

Jan. 18

"A Date With Judy," romance; 8:30-9 p.m., Tuesdays; WJZ-TV; NBC; Lewis-Hove Co.; Roche, Williams and Cunningham agency.

"Pick and Pat Time," with Pick and Pat, Mary Small, Vincent Lopez and orchestra; 10:30-11 p.m., Tuesdays; WOR-Mutual; Webster Watch Co.; William H. Weintraub agency.

"Question On the Air," drama; 10:30-11 p.m., Tuesdays; WOR-Mutual; sustaining.

Jan. 19

"Anne Nichols, Van Ronkel, Pawley, Et Al, Doubling Into Stage Ventures"

Six radio personalities are in the midst of script, rehearsing or producing production of stage plays. Anne Nichols, author of "Able, I Wish You," originally a lighter, is putting finishing touches to a serious post-war three-act comedy.

If you "Wish Sign of Heroes," while Rip Van Ronkel, author and producer of that sitcom, is recently coming out with "Horse Are Like That," a comedy.

Clapper, Pawley, radio actor on "Big Town," has been signed for the male lead in Jerry McGinnis' new play "Compromise," for the first time on "Certain Night," Dwight Weiser, commentator on "Big Town" and announcer of "Valiant Lady" serial, and Frank Telford, actor, have completed scripting "This'll Kill You," which is now making the rounds of Broadway producers.

Van Thorcklen has written a comedy on "The Great Gatsby," studio altnow, which Joe Robins and Harold Feldkamp, Jr. will produce. The play will play in the next sleeve is sought for lead in the show. If Peary accepts, it will be his first radio role in four years. He is under contract to RKO.

Jan. 20

"CBS HUDDLES WITH CORWIN ON NEW SERIES"

CBS execs on the Coast have been huddling with the latter's Corwin Corwin on the latter's series of sustaining programs which will occupy the 10-10:30 Tuesday night slot on the Coast. The new program, which will be a 1944 variation of the "26 by Corwin's series, is set to debut in the next half hour.

Corwin is currently on a Metro scripting assignment. He spent considerable time in London's series, where he scripted the "An American in England" radio program.

Jan. 21

Blue Adds KWTO

Blue network will add KWTO, Springfield, Mo., as a basic supplementary station next Sunday (18), which will bring Blue up to a total station total.

KWTO, owned by the Oark Broadcasting Co., is managed by Ralph D. Foster.

CBS' \$5,630,000 Tops Nov. Billings; Four Networks Total \$14,708,000

Total billings recorded by Mutual for 1943 were \$13,841,608, it was disclosed yesterday (Tuesday). This compares with a total of \$9,636,122 for 1942, an increase of 43%.

Total billings for December, 1943, amounted to \$1,603,402, as compared to \$981,515 for the same month in 1942, or an increase of 66%.

Another record high in time sales was taken last month by the four networks. At the present rate of progress the combined major webs, according to estimates, are headed for a 1943 window gross even in excess of the \$150,000,000 previously set for the year.

Tabulation of the November billings gave a total of \$5,630,000 for Columbia, \$4,659,000 for NBC, \$2,640,000 for the Blue Network and \$1,470,000 for Mutual. The time turnover for the four networks came to \$14,708,000, or 34% better than it had been for the month of 1942.

On the accumulative side the four chains are 32% ahead of last year, for the month of November. The time turnover for the four networks for the entire year of 1942 the same webs had a collective gross of \$115,000,000.

NETWORK GROSS TIME SALES

	(Estimated)	FOR NOVEMBER	
	1943	1942	P.C.
Blue	\$4,659,000	\$3,414,000	-29
Columbia	\$5,630,000	\$4,149,000	-29
Mutual	\$1,470,000	\$910,000	-62
NBC	\$2,640,000	\$1,670,000	-58

Total

FOR FIRST MONTHS

1943

1942

P.C.

Blue

Columbia

Mutual

NBC

Total

FOR FIRST MONTHS

1943

1942

P.C.

Blue

Columbia

Mutual

NBC

Total

FOR FIRST MONTHS

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LOOKS LIKE RADIO

Backbending to A Point

The radio trade is still talking about the half-hour variety show that the audience recently for a prospective client. The talent lineup included a male singer, a gal singer, a comedian and an orchestra, all of whom had been picked by the potential sponsor. The transaction was played to the client, the latter was wryly by the male singer's comment in introducing his song that he was "Army-bound." The agency ret admitted the singer was in "A," but he was going to rotate singers for you until you're all the good." The client nodded assent, but asked if what he had heard was true, that the girl singer was used to the Coast for a picture show. "That's true," he was told, "but we'll use the same rotating system for you."

That, too, was okay with the sponsor-to-be, but he finally did a walk and mixed the whole thing when, later in the course of the audition playlet, he learned that the comedian had a show coming up on Broadway and everything'll be fine if you'll accept network time before 8 p.m.

WABC, N. Y., Utilizes Station Break To Blur Own Shows in New Stunt

One of the few stations in the country that refuse to use the station breaks, WABC (N.Y.), in recent weeks has been concentrating on the development of a new series aimed at utilizing the station break time for the promotion of its own shows. In the few weeks, the new plan has been in practice, the station has come up with some novel ideas combining both the formative and entertaining qualities.

The entertainment-station break breaks, conceived by Jules Dornberger, promotion manager for WABC, are part of an overall promotion program inaugurated by the station. Ideas projected into the air have already won considerable favorable comment in industry circles and are being extended to embrace all programs.

Station-break announcement, that followed the Vinton-Frank Sinatra debut last Wednesday (5), aimed at reaching those who had just tuned out the last new plan has been in practice, the station has come up with some novel ideas combining both the formative and entertaining qualities.

The entertainment-station break breaks, conceived by Jules Dornberger, promotion manager for WABC, are part of an overall promotion program inaugurated by the station. Ideas projected into the air have already won considerable favorable comment in industry circles and are being extended to embrace all programs.

Alice Faye Mulls 1/2-Hr. Air Show

Alice Faye is reported seriously considering an offer to do a half-hour air show in which she will sing and do a dramatic turn. Phil Harris, who has been in the picture business on the program, if he can get an offer from Jack Benny on whose program he's also featured, to take on the stint.

Reports in the east and on the coast in the last week have led to the effect that Miss Faye would retire from showbusiness following birth of her second child in January. Consideration of the air show, however, puts an end to the reports.

NEW WELLES SHOW IN STATE OF FLUX

The Orson Welles show for Fox-Vacuum has again been postponed, this time to January 26, after recuperating from an attack of yellow jaundice, is now in Georgia with his wife Rita Hayworth.

However, the new date is also subject to change because of the illness of Clara Morgan, who is to replace Welles. Miss Morgan is reported still in a serious condition with pneumonia. Meanwhile, the show has been CBS' "We Love and Learn" is being led by Helen Claire.

The new show is tentatively set for 11 Coast stations on the CBS net. More will be added as they become available.

NETS POST UP FOR POST-1944

By GEORGE ROSEN

On the basis of programs already set and those slumping for the near future, network officials believe that 1944 will go down as a banner year in which the full resources of radio will have been utilized for educational purposes. It's viewed as all the more significant in view of the limited network time available for the school of the air programs.

Kept to the prediction by some critics that the post-war era will find more sponsored shows taking on educational-public service aspects, the 1944 pitch, though for the most part on sustaining basis, is regarded much in the nature of a "prelude" of things to come. It's not only a case of the networks getting behind the anti-for-education stance, but local stations around the country are also showing increasing time and attention in exploring the educational aspects in registering impressive community service.

For one thing, it's pointed out, the advent of 1944 finds closer ties existing between school authorities and radio than ever before.

Accepted as almost a matter of course today are such programs as "The Book of State Spoken," an anthology series launched last Saturday (8) on the NBC network. In essence it is designed as a source for the nation's listeners in the elementary rudiments of political economy, covering outstanding developments in foreign affairs, descriptions of the structure and administration of the State and foreign service.

Ranking among the top educational programs launched to date is the significant new series titled "American Story," written by Archibald MacLachlan which presents on the CBS net on Feb. 5. Program, tracing the history, development and fulfillment of the American dream, is designed to be presented in conjunction with the Inter-American University of the Air and Market of the United States, a contemporary literary figure (Continued on page 44)

Den. Post Upheld on KFEL Listings

Donner, Jan. 11. Suit brought by KFEL against the Denver Post to force the newspaper to list station program listings along with those of other stations in the territory has been dismissed by District Judge George L. Fox. Eugene O'Fallon, owner of KFEL, will appeal the decision to the Colorado Supreme Court, attorneys said.

The suit, also sought recovery of three times the actual amount of damages, was filed by KFEL on Dec. 28, 1943, after the Colorado Supreme Court, attorneys said.

P.G. DROPS OPTION ON 'CLAUDIA' AIRER

Procter and Gamble has released the option on "Claudia," radio version of the stage play, after paying a reported option price of \$50 a week for 11 weeks. Understood that the soap firm was looking for the 7:15 p. m. air play across the board on CBS, the Chesterfield removal of Harry James mixed the deal. P & G dropped its option Dec. 25.

Station written and produced by Bob Maxwell.

Bond Bread Auditions Half-Hour Comedy Show

Bond Bread on Wednesday (5) auditioned a half-hour comedy show called "Bond Bread" by a new group of actors occurring in esteries along the Main Street where entertainment personalities gather. Show features Ann Thomas, Ken Delmar and John Gibson.

B, D & O is the agency.

Bulova Reported to Have Turned Down \$1,250,000 From Group for WNEW, N. Y.

Following reported sale last week of 80% of stock in WOV, N. Y., held by Arde Bulova, to Murray and Henry Meyers of the Balgo Oil Co. for \$800,000, it's been learned on reliable authority that Bulova had previously turned down an offer of \$1,250,000 for WNEW, made by a syndicate.

Sale of WOV awaits FCC confirmation, and will mark initial instance where any station, affected by rule against ownership of more than one station in any city by one individual will change hands. Other 20% of WOV stock is owned by Richard O'Dea, who retains that share.

Many Network, Agency Switches in Coast Setup

Hollywood, Jan. 11. Agency and network personnel changes were numerous with the turn into '44. Foremost of the shifts was that made by the Coast, headed, resigned as Coast talent buyer CBS, and Rubenstein to follow the John Charles Thomas Westinghouse program over to McCann-Erickson, where he continues to produce and set up shop as a source for the agency in charge of radio production. CBS and T recently resigned the Westinghouse program. Successor to Olmstead at T B R awaits the arrival of Tom Harrington.

Over at NBC John Swallow, western division program chief, lost two of his valued lieutenants when Ned Tollinger shifted over to X and Clinton "Buddy" Triggs vacated his berth as chief announcer to tie in with Carlton Morse in production of "Love a Mystery." Tollinger takes over the X & B duties of Carroll O'Meara, who had been producing the Burns and Allen program. Howland Wiley is coming in from Chicago to take over Tollinger's post as production manager.

Another network-to-agency move in that made by Ted Bliss, who takes rein on Silver Theatre. He had been producing three network shows for CBS.

Other changes at NBC involve Marvin Goodson, who moves up from production staff to replace Frank Coleman, resigned, and the transfer of Doug Gourlay from his post as head of the agency's place on the announcing staff. Both Coleman and Carpenter have taken a free-lance.

SCOTT, LIPSCOTT TO SCRIPT BENDIX SHOW

Hollywood, Jan. 11. Ashmood Scott and Alan Lipscomb will script the new "Life of Riley" air show, starring William Bendix and sponsored by the American Metal Institute. Program starts on 155 a. m. on the Blue web line at 10:16 (16) in the 5-530 (BWT) slot. Don Bernard will direct the program, scheduled for publication by the Bendix, by the William Morris and Gimmu Mack agencies with the Len Burtel agency representing the sponsor.

Due to crowded conditions, NBC studios here, the program, which is a comedy-drama script relating adventures of an over-the-hill family, will be filmed at the William Bendix theatre across town which has been rented exclusively for this show.

CBS Analyst Announces 'Hour of Triumph' Theme

Maj. George Fielding Elzie, CBS military analyst, has authored a new book, "Hour of Triumph," which is scheduled for publication by Scribner & Hilebeck some time in March, but may be ready earlier.

The book is the necessary for the United Nations to cooperate in establishing and maintaining the peace in their coming hour of triumph.

Following reported sale last week of 80% of stock in WOV, N. Y., held by Arde Bulova, to Murray and Henry Meyers of the Balgo Oil Co. for \$800,000, it's been learned on reliable authority that Bulova had previously turned down an offer of \$1,250,000 for WNEW, made by a syndicate.

Sale of WOV awaits FCC confirmation, and will mark initial instance where any station, affected by rule against ownership of more than one station in any city by one individual will change hands. Other 20% of WOV stock is owned by Richard O'Dea, who retains that share.

Bulova spokesman deny that any of the other stations owned by the Bulova 'tycoon are for sale. As a matter of fact, they stated, if he can and other stations for sale in cities where he does not operate, he would seriously consider purchase.

Syndicate which endeavored to buy WNEW includes Rush Industries, Inc., New York, and Hovee & Hovee, New York, and a stockholder in the Kellogg Co. and Dion McKeever, Canadian lumberman.

Dorsey, Ford Coming to Terms

Tommy Dorsey is in the throes of negotiating a settlement of his admittedly-cancelled contract to broadcast "Tommy Dorsey and His Blue Four" for Motor. Leader's contract, calling for five 15-minute periods a week on "Tommy Dorsey and His Blue Four" for Motor, was to have paid him \$10,000 a week for 13 weeks.

Syndicate which endeavored to buy WNEW includes Rush Industries, Inc., New York, and Hovee & Hovee, New York, and a stockholder in the Kellogg Co. and Dion McKeever, Canadian lumberman.

3 Emcees to Divide Ameche's Job in RCA Show Shift to N.Y.

Don Ameche's meeting on the RCA-What's New? program will be divided three ways, with Leonard Warner, who has been in the RCA-What's New? program, taking over as regular when show moves east, program originating for the first time from New York, the Saturday (15), Jack Douglas also comes on from the Coast to take over the program.

The film star was forced to bow out of the program because of pleurisy, but he is expected to be replaced him on the last programs originating from the Coast. It's expected that the show will be permanently. What's New? occupies the 7-8 Saturday night slot on the Coast.

Program this Saturday (15) features excerpts from the new Vinton Howard program, "The Vinton Howard Show," with Jerry Lester, Betty Garrett and Benny Baker. Negotiations are under way for the airing of a show from "Voice of the Turtle" the following Saturday (22).

WINIFRED LENIHAN BLUE WEB DIRECTOR

Winifred Lenihan, Broadway joint actress, becomes one of the few females over the air as the new director on the Blue. She joined the staff as replacement for Joseph Bell, staff director now on the Coast drive-in, for the airing of a show from "Voice of the Turtle" the following Saturday (22).

Another Blue action is Bill Vias, who directed "Famous Jury Trials," which is scheduled for publication by the Bendix, by the William Morris and Gimmu Mack agencies with the Len Burtel agency representing the sponsor.

11TH ANNUAL *VARIETY* SURVEY OF SHOWMANAGEMENT

(Dedicated to perpetuate the ideals and ideas of American Showmanship through the medium of radio broadcasting)

This will be the 11th consecutive year VARIETY has undertaken this project.

A lot has happened since the inaugural survey in 1933. This marks the third survey post-Pearl Harbor.

Obviously, what the radio stations have done to bring Victory nearer will get No. 1 priority when we narrow down our choices for this year's accolades.

To save time and give U. S. radio stations greater latitude in reporting their accomplishments, VARIETY is not going to send out form questionnaires this year.

Keep them short and concise. Fancy trimmings won't mean a thing.

What you did in 1943 for the war, the listener and above all for the perpetuation of free American radio is what we are interested in.

Last but not least, don't forget the all-important contributions you made to commercial radio: What you did in showmanagement to help the advertiser and to promote your station in the community.

Entries are confined to radio stations in the United States and Canada.

Address Reports To Radio Editor

VARIETY
154 West 46th Street,
New York 19, N. Y.

Deadline for Entries is Midnight, January 31

BRAINS of Boogie-woogie

...you pick it—he plays it!

THERE is a fellow named Johnny Salb. He's a human jukebox.

Back in the days of silent movies, Johnny piloted a pipe organ for one of Washington's big theaters. His job was to set the proper mood for the picture on the screen, from Elks' parades to train wrecks to romances in the park.

Talkies ended his musical scene-setting. So Salb started playing anything and everything that Washingtonians requested at their favorite night spots. He entertained for White House social affairs. His memorized repertoire became a formidable warehouse of melody. Today, it's a rare event when he can't play—without a second's pause—any tune you mention.

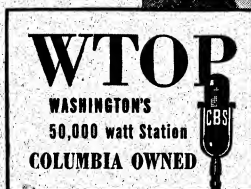
That's why we've put Johnny Salb on WTOP five days a week in a lively ten-minute music-quiz called *Stump Us*.

Here's how it works: Listeners are dared to mail in the name of any number they *think* he can't play from memory. He never sees the titles until the program actually goes on the air. Then m.c. Lee Vickers reads off the requests—and, if Salb is stumped, a cash prize goes to the listener who stumped him.

Stump Us is now at work three days a week selling the products of a nationally-known drug manufacturer. But there's no reason why some other enterprising sponsor can't come along (at a brisk trot) and sign up the Tuesday and Thursday shows (5:35 to 5:45 P.M.). They're still available.

If you have a selling problem in Washington that's stumping you, better ask us or Radio Sales. You'll find that—like Johnny Salb—we're pretty certain to have the answer.

Represented by
Radio Sales, the
SPOT Broadcasting
Division of CBS



2-Way Trans-Atlantic 'On the Record' Press Conference Set Up for Blue Web

Lt. General Carl A. Spatz, commanding general of the American strategic bombing force in England, and Acting Air Marshal Sir Richard Hullen Peck, assistant chief of the RAF air staff, will be the principals in a trans-Atlantic two-way press conference by radio tomorrow (Thursday) through the joint efforts of the Blue network and the National Press Club.

Ordinarily the club holds an "off the record" luncheon each Thursday; however, this one is unique in that it will be "on the record" and that 130-150 part with a group of correspondents questioning the air commanders who will answer from a station somewhere in England. The questioners will include John H. Hightower, AP; Kingsbury Smith, INS; and Reuel S. Moore, UP.

Robert E. Bunnelle, proxy at the Assn. of American Correspondents in London, and Felix Cotten, pres-

NBC Sta. Adv. Group Elects Morency Chmn.

Paul W. Morency, WVIC, Hartford, was elected chairman of the NBC Station Advisory Committee for the coming year at a meeting of the group held Monday (10) and Tuesday (11) at NBC headquarters in N. Y.

Members of the board present included: G. Richard Sharpe, WIS, Columbus, S. C.; James D. Shaw, WLW, Cincinnati; H. W. Shively, WABC, Memphis; Stanley Hubbard, KSTP, Twin Cities; Edgar Bell, WKY, Oklahoma City; Richard Lewis, KTAR, Phoenix, Ariz.; Arden X. Pangborn, KGW, Portland, Ore., and Morency.

dent of the National Press Club will also exchange greetings on the broadcast.

FITZGERALD, KENYON JOIN COMPTON AGCY.

John D. Fitzgerald, formerly radio director of the National Assn. of Manufacturers and before that sales promotion manager of Pittsburgh Plate Glass, has joined the Compton agency as an executive on the Allis-Chalmers account.

Harris Kenyon, formerly with Paris & Post, has joined Compton as an art director. Carl Nickel, formerly with Lord & Thomas, Calvert Distillers and Peigenman Brewing, has joined the Compton merchandising department.

FM B'casters Powwow

To Hear Fly Jan. 26-27

FM Broadcasters, Inc., will hold its fifth annual meeting Jan. 26-27 at the Commodore hotel, N. Y., with James Lawrence Fly, FCC chairman, as principal speaker, and E. K. Jett, chief engineer, and George Alder, assistant, as FCC representatives at the panel discussion closing day.

Walter J. Daum is president of FMBI.

'Lunchtime With Lopez' Going Com'l 2 Days a Wk.

Mutual is endeavoring to clear network time for sponsorship of 15 minutes of the "Lunchtime with Lopez" dance broadcasts by Van Camp, Inc., makers of Tenderoni, spaghetti condiment, on Wednesdays and Friday. Bruce Hayes and Karol Singers are vocalists with the Lopez crew.

Vincent Lopez and his orchestra are currently heard over the web sustaining on a remote from the Hotel Taft, N. Y., grill five days a week from 1330 to 2 p.m. (EWT).

'DEAR JOHN' ON LAST PAGE, GAGMEN'S LAMENT

Hollywood, Jan. 11.

Irene Rich is closing the book on "Dear John," the spasm and prod of more gags than any other program on the air. Beginning Jan. 16 she becomes the woman without a past, the amnesiac "Woman From Nowhere."

Onetime film star is turning the page for the 11th successive year with her Welch grapejuice sponsor. Gordon Hughes continues as producer.

Minn. Bastile's Weekly Tab Does A Crossley Job

Minneapolis, Jan. 11.

The Prison Mirror, recently cited by Damon Runyon as one of the most serious prison publications in America, has a radio debut in the out-Crossley's Crossley in computing radio personalities and shows.

The Minnesota tab, established in 1887 supposedly by a brace of retired bank robbers—calls its little air ship "Radio Oles."

Typical paragraphish shots in the weekly:

Major Bowes had to put away his beautiful \$38,000 car, possibly for the duration. The "life-insurance" on which took so much gas. Incidentally, that's one trouble we don't have here.

Clayton Stiles has sold her "life story" to Motion Picture Monthly, on sale in January. I wonder how much could get for miles.

The station manager, the script censor, the announcer, in fact nobody at KYYR, Bureau S. D., is willing to take the "bee" for this little honey that seemed to read and sound perfectly harmless in the studio, but which, when it went over the air recently brought a jump to the control-room engineer. A little lady was giving a talk on gardening, and was advising the members of a garden club thus: "There will be a special meeting at the home of Mr. and Mrs. D. This meeting promises to be one of the highlights in our garden-club life. Cross breeding will be demonstrated on the ground by the host and hostess."

Philly Columnist Blasts Off-Color Air Gags As Burley Invading Homes

Philadelphia, Jan. 11.

Recent trend toward off-color gags by radio comics was hauled over the coals by Charles Fisher, Philadelphia Record columnist, last week.

Fisher declared "It was odd that Equibre should be censured by the Postmaster General at the same time radio entertainment is making some interesting experiments in the way of bringing the burlesque hall into the home."

The columnist, who is syndicated to a small number of mid-west papers, said that people who bought Equibre "knew what they were getting, namely, a vulgar magazine full of pretentious bad taste and mildly dirty pictures."

The consumer of radio programs, on the other hand, permits them to be piped into the parlor on the understanding that while they might be dull they will at least be clean. When his offspring and nice old lady relatives direct their ears at the loud speaker he does not expect them to be perplexed by bedroom skits, pointless profanity, biological chitchat and burlesque jokes only lightly sponged off.

'Pick-Pat Time' Title

Off New Helbros Show

"Pick and Pat Time" is title of new once-weekly show starting over 12 Mutual stations next Tuesday (19), 8:30-9 p.m. Program which will originate in New York but will not be heard locally, will be available to rest of network on a sustaining basis.

Besides Pick and Pat, blackface comedy team, show will feature songsters Mary Smith and Vincent Lopez's orch, with Tiny Ruffner as m.c. Helbros Watch Co. will sponsor. William H. Weintraub agency handles the account.



W-B-W's 2 Helbros and a Sailer's completed
New CAMP, PHOENIX, N.Y., 10 p.m., PMT
Met: LOU CLAYTON

**MORE
MORE
MORE
MORE
MORE
WLW**

ADVERTISERS SPEND

MONEY TO SELL

MERCHANDISE TO

PEOPLE ON

THAN ON ANY

OTHER RADIO STATION

IN THE WORLD



THE NATION'S MOST MERCHANDISE-ABLE STATION



Queer sort of a sleigh ride isn't it when the more on board, the easier the going? But that's the way it is with us at WGAN. For as more of you famous C.B.S. artists join us, the greater our success. More and more the people of Maine tune in to us to hear Kate Smith, Harry James, Fred Allen, Burns and Allen, Nelson Eddy, Amos 'n' Andy, Gladys Swarthout, Gene Autry, Cecil B. DeMille, Ginny Sims and you other great C.B.S. stars.

And there are no people more enthusiastic about you artists than these same "Down-Easters." We at WGAN never miss an opportunity to keep them aware of

how good you really are. We're glad to back you with the best advertising we can give you—the most advertising any Maine radio station has ever given to its stars. (2 column spreads in nine daily, evening and Sunday newspapers with virtually statewide coverage—for 28 consecutive days. Combined with this we ran over 200 radio announcements as well as a mammoth poster campaign featuring C.B.S. stars).

We figure it's the least we can do for you whose personality, charm, and ability have brought us our great listening audience in the State of Maine. Our sincere thanks to you!

STATION



PORTLAND

MAINE

National Sales Representatives: PAUL H. RAYMER COMPANY

After the War WHO'LL BUY WHAT... FROM WHOM?

SO it's going to be a platinum-lined, plastic-coated, helicopter-flying Post-War World?

Maybe it is . . . when things get settled down. But this much we know *now*.

Comparing pre-war competition to post-war competition is like comparing muted violins to a brass band.

The Manufacturing Plant of America will be tremendous. Competition will be keener than ever before. Vastly expanded war plants will cast about into other industries for new outlets and markets.

New methods, new products, new materials, new packages and new names will come into being. The American consumer will have a greater choice, greater variety, better quality and eventually lower costs than ever before.

Nobody can hold back the hands of the clock of Progress.

Just as new and greater products and trade marks came out of World War I, they will come out of World War II.

Just as older, solidly-established companies and products were outrun after 1919, so they may be outrun after this war.

Who'll buy what, from whom?

War-time scarcities of consumer goods, by bringing on an artificial seller's market, have lulled many a

manufacturer into a blissful dream.

Where once people weighed, sifted, compared and shopped, now they must take almost anything they can get in many lines.

But after the war? Competition will turn the picture upside-down. Post-war competition will put the *buyer* in the saddle, with the whip of supply-and-demand in his hand.

And the manufacturer whose advertising fails to get out and dig (no matter how good the product) may well starve in the midst of plenty.

When the going was tough

The progress of Ruthrauff & Ryan was greatest during the "depression years." Against all economic trends and business conditions, the billings of this agency climbed from 1929 (when we already had been in business 17 years) through 1943.

Today our business is five times the 1929 figure . . . and our own progress is the reflection of our clients' progress.

In the successes of our clients, as well as in the factual, down-to-earth Ruthrauff & Ryan story, you may see new light on your own post-war problems . . . how your own advertising may be geared to your production, to meet the post-war brass-band competition.

We would welcome the opportunity of telling you this story.

Clients of RUTHRAUFF & RYAN

Acousticon Hearing Aids
Allen Edmonds Shoes
Alligator Raincoats
Allstate Insurance
American Airlines
Auto-Lite Batteries
Auto-Lite Spark Plugs
Autopoint and Realite Pencils
Bay Manufacturing Co.
Bild-A-Set Toys
Binyon Optical Co.
"blue coal"
Blue Jay Foot Products
Bozeman Ginning Company
Bromo-Seitzer
Brown-Forman
Distillers Corporation
Old Forester, King Black Label
and Early Times Whiskies
Canadian Pacific Railway Co.
Chrysler Corp. (Dodge Div.)
Dodge Passenger Cars
Chrysler Corporation (Institutional)
Dietograph Interior
Communication Systems
H. Fendrich, Inc.
Florence Shaw
French Lick Springs
G. Washington's Instant Coffee
and Cafeméno
The Gilmore Oil Co.
The Globe-Wernicke Co.
Goodall Fabrics
Griesedieck Bros. Beer
Interstate Brewery Co.
Ken-L-Ration Products
Krim-Ko
La Corona Cigars
Lever Brothers Co.; Rinsco, Spry,
Lifebuoy Health Soap,
Lifebuoy Shaving Cream, Covo
Lever Brothers Ltd. (Canada);
Rinsco, Lifebuoy, Lifebuoy Shaving
Cream, Sunlight
Marcus Campbell Co.,
Publishers
Arthur Murray School of Dancing
Nouveau
Oshkosh B'Gosh Overalls
Pall Mall Cigarettes
Palm Beach Suits
Prest-O-Lite Batteries
The Quaker Oats Company
Quaker Oats
Mother's Oats
Quaker Oats and
other cereal products
Radio Corporation of America
Radios, Phonographs,
Television Instruments
Red Arrow Proprietaries
Reliance Mfg. Co.
Rhythm Step Shoes
Robt. Reis and Co.
Ruppert Beer and Ale
Savings Banks Association
of State of N.Y.
S. A. Schonbrunn & Co., Inc.
Southern Select Beer
Sterling Beer and Ale
Toledo Steel Products Co.
U. S. School of Music
Universal Zonolite Insulation
Virginia Dare Wines
Wadsworth Watch Case Co.
Wheeler-Osgood Lumber Products
Wolverine Work Gloves and
Work Shoes
Wm. Wrigley Jr. Co.

Ruthrauff & Ryan Inc.

NEW YORK

ADVERTISING

CHICAGO

DETROIT • ST. LOUIS • CINCINNATI

HOLLYWOOD • SAN FRANCISCO • SEATTLE • HOUSTON • TORONTO

FOR

Their splendid collaboration on the material I used on "The Hall of Fame" last Sunday—

My Thanks to—

HOWARD
HARRIS
and

SON
ZELINKA

May we long continue working, writing and fighting together on our regular

FRIDAY
NIGHT
CAREL
CIGARETTE
PROGRAM

GARRY
MOORE

CBS, American Hotel Assn. Team In 2 Key Cities on Fourth War Loan

CBS, in cooperation with the American Hotel Assn., last week evolved an unusual series of programs in connection with the forthcoming Fourth War Loan drive. All available top talent in 12 of the key cities of the country will be recruited for a dozen 12:30 a.m. network shows which will tee off next Tuesday night (18), the opening day of the campaign. From the ballroom of the Statler hotel, Boston.

As in the case of the Boston kickoff affair, all the shows will emanate from hotel ballrooms, with the 12:30 a.m. network station in each of the 12 instances marking the culminating event of a dinner tribute to the top bond salesmen in the various cities. Details were worked out Friday (7) between CBS execs Young & Rubicam, which handles the American Hotel Assn. account, and Treasury Dept. officials. As the program shapes up, CBS is assigning its producers to the various cities, where they will work several days in advance in setting the shows, made up of talent from radio, vaude, legitimate, etc. Norman Corwin, and William Spier will handle the shows in the Coast area, with William Boston, Robert Shayon and George Zachary, who recently resigned as radio production head of the OWI to enter the Navy, "whipping up the other shows."

Schedule for the bond shows and the hotels in which they will take place, follow:
Tuesday (18), Statler, Boston; Wednesday (19), Philadelphia; Philadelphia, Jan. 24, Commodore, N. Y.; Jan. 25, Adolphus, Dallas; Jan. 26, Bow-Cadillac, Detroit; Jan. 31, Cosmopolitan, Denver; Feb. 2, Sherman, Chicago; Feb. 7, Jefferson, St. Louis; Feb. 9, Gibson, Cincinnati; Feb. 10, Los Angeles, hotel still to be set; Feb. 14, Roosevelt, New Orleans; and Feb. 15, Mayflower, Washington.

Call On Tour of Air Shows

Hollywood, Jan. 11. A plan to route top radio shows to key cities around the country as part of a simultaneous driving of the Fourth War Loan drive has been called off, when no funds were found available to pay traveling expenses. Many stars were willing to make two-week tours, but didn't care to tie into their own pockets for full troupe.

In withdrawing from the project, OWI in Washington declared it impractical and too difficult to handle. Fred Szelton asked for \$2500 to cover expenses for a fortnight's stand in the Chicago area, and was told by the War Activities Committee that it could not underwrite such an undertaking, cancellation of the project resulted.

Individual stars will be asked to make such tours between broadcasts.

WJW's Daily Hour Show

Cleveland, Jan. 11. As a promotion for the Fourth War Loan, WJW, Blue outlet here, will stage a one-hour show daily before an audience in the Union Terminal Tower starting Tuesday (18) with a corps of bond sellers on hand. Show, from noon to 1 p.m. each day during the drive, will be aired from 12:30 to 1 p.m., using Cleveland artists as well as visiting celebrities and theatre and night club talent.

Program will be produced and directed by Arden Gifford, WJW production manager, and will be hosted by Earl Harper, the station's special events director.

WABC's Night Club Night, WABC's (N.Y.) Night Clubs for Victory series, credited with raising \$85,000,000 during the last drive, will be repeated over CBS, with the opening program set for the 21 Club, N. Y., Jan. 20, Journal-American night at the 82nd street hotel. Bugs Baer and Bill Corum will share emcee duties during the half-hour air stunts from 12:30 to 1 a.m. In all 16 nights will take part in the WABC campaign with four other metropolitan newspapers as tieups. Already set are PM night at Cafe Society, Uptown, Feb. 4; Grand Trib night, Feb. 8, at El Morocco, and N. Y. Post night, Feb. 9, at Copacabana.

Byron Back From S.W. Pacific Capt. Ed Byron, formerly of the "Big Distinct" program, is back in this country from the southwest Pacific, where he worked with a radio reconnaissance commission.

GE to Put on Tele Show for Publishers

Albany, Jan. 11. General Electric Co. will enter the New York State Publishers Assn.'s members at a luncheon and television show in Schenectady, N. Y., D. Wagner, head of the GE News Bureau, has charge of the affair. Publishers will hold their annual meeting in Albany January 17-18. Fred I. Archibald, publisher of Hearst's Albany Times-Union, is chairman of the committee on arrangements. WCNY will broadcast addresses by Bob Couridine, INS war correspondent on Italian and African fronts, and J. Norman Leighton, AP South Pacific correspondent, at a luncheon of the NSPA Jan. 18 in the De Witt Clinton Hotel. Governor Dewey will speak at dinner.

District Huddles Skedded By NAB

Washington, Jan. 11. Series of important committee and district meetings, scheduled this far by NAB, has been announced last week. Sessions of the even numbered districts will include the election of district directors for two-year terms. Neville Miller, president; Lewis H. Every, director of broadcast advertising; and Willard D. Kool, assistant to the president, are to attend all sessions.

Dates are as follows:
Jan. 14—Board sub-committees on convention site and program. Palmer House, Chicago.

Jan. 15-19—Sales managers executive committee. Roosevelt Hotel, N. Y.

Jan. 20-21—Public relations executive committee. Roosevelt Hotel, N. Y.

Feb. 1-8th District meeting (Michigan, Indiana), Columbia Club, Indianapolis.

Feb. 4-10th District meeting (Iowa, Nebraska, Missouri), Hotel Fontenelle, Omaha.

Feb. 7-14th District meeting (Colorado, Idaho, Utah, Wyoming), Cosmopolitan Hotel, Denver.

Feb. 11-16th District meeting (Arizona, Southern California, New Mexico), Los Angeles.

Feb. 14-15-Canadian Association of Broadcasters, Quebec, with NAB represented officially by several board members.

Feb. 17-18th District meeting (Texas), Baker Hotel, Dallas.

Feb. 21-22th District meeting (Kansas, Oklahoma), Topeka.

Feb. 24-25th District meeting (Arkansas, Louisiana, Mississippi, Tennessee), Peabody Hotel, Memphis.

Feb. 28-29th District meeting (Delaware, Pennsylvania, Maryland), Pittsburgh.

March 1-2nd District meeting (New York, New Jersey), Plaza just determined.

March 8-9—NAB Board of Directors, Statler Hotel, Washington.

March 15-16—Radio News Committee, Roosevelt Hotel, New York.

Mary Mason's Air Forum Wins WPB, D.C. Citation

Washington, Jan. 11. Mary Mason, director of the WRC Home Forum, has been given a citation from WPB and the Dept. of Columbia Salvage Committee for "constant, unparagoning of your time and energy in the salvage campaign."

Miss Mason has plugged the drive regularly in her programs over the local outlet for NBC.

Sears, Roebuck Returns To WMPB, Memphis

Memphis, Jan. 11. Sears, Roebuck has returned to WMPB, having purchased the 745 a.m. quarter hour for general merchandising promotion. The mail-order house was a former time-buyer over that station. All major department stores here are now airing on WMPB.

Lt. Ryan, Son of R.R. Prexy, Dies in Air Crash

LI. Bruce E. Ryan, 28, radio producer and son of Frederick B. Ryan, president of Rulhuarth & Ryan, died in a plane crash somewhere outside the U. S. on Dec. 29. Nine other air corpemen were killed in the crash. Ryan left the firm two years ago when he joined the Army Air Forces. He was pilot of the plane.

Survived by widow, father, mother and two brothers.

Central States B'casting To Retain KFAB, Drops 2 Others Under FCC Rule

Omaha, Jan. 11. Ordered to dispose of two of its three stations (KOIL, Omaha, and KFOR, KFAB, Lincoln) under the FCC ruling that no station owners may hold more than one station serving the same primary area, Central States Broadcasting Co. has elected to keep KFAB, Lincoln, according to Governor Dwyer, president.

KOIL will be taken over by Charles Jan. Statler, Lincoln, who were stockholders in the Statler Co. (holding an interest in Central States) until Jan. 1, 1944. A proposed contract between the Central States Co. and the Statlers was submitted to the FCC for approval.

Under the primary area service rule, KFAB and KFOR conflict. This, however, is not true of KOIL and KFOR as the latter is a local 29.9 station. KFAB is Central States' largest station and is known as the "farm station" of the area. Plans are being made to increase its power after the war to 30 kilowatts.

KPO, Frisco, In Bid For Peabody Palms

San Francisco, Jan. 11. KPO, San Francisco's NBC station, has submitted three of its top programs for competition in the George Foster Peabody awards contest.

Included are "News in Advertising," which takes all of its material from national magazine advertising, originated by Don Martin and written by Ian Shippey; "Woman's Magazine of the Air," five-days-a-week program featuring Jane Lee and Larry Smith, former Far Eastern correspondent for INS, doing a five-days-a-week commentary on the Pacific war.

Young's Camp Tour

Cleveland, Jan. 11. Murray Young, WHK news anchor, left on a radio reporting tour of military areas in the south-east coastal states. He will send recorded dispatches back for his regular 11 p.m. nightly broadcast Joe Black prohibiting for him.

CONTINUOUS * MERCHANDISING * COOPERATION

WSAI Merchandising Cooperation is no mere opening barrage. It consists of a definite plan of merchandising cooperation, custom-tailored to the requirements of each individual advertiser... constantly supervised by a group of the best merchandising brains in the country... continuously maintained throughout the life of every WSAI contract.

SECO WRITS - DAY AND NIGHT
BASIC - WEEK END
ORLEANS - WEEK END
ORLEANS - WEEK END
SPOT SALES, INC. NEW YORK
CHICAGO - SAN FRANCISCO

WHK (CLEVE.) PACTS RKO PALACE ACTS

Cleveland, Jan. 11. WHK's "Mutual Goes Cuddling," a daily half-hour program, has contracted with RKO Palace to line up the headline stars appearing on stage.

Agreement was reached between Walter Davis, daytime studio manager and director of special events at WHK-WCLE, and Louis E. Mayer, Palace manager.

It was announced is agreement with MCA-Krantz, manager of the Hanna Theatre, for personal appearance of leading actors and actresses appearing there.

Sez FCC Cues WCLE Switch, Not Drop In Biz

Cleveland, Jan. 11. United Broadcasting Co.'s requested transfer of WCLE from Cleveland to Akron is not due to any drop in business but is in keeping with the FCC decision of May 31, 1943, the unbidding of one station by owners in multiple situations.

Three months ago WJW moved in to Cleveland from Akron and took over the Blue NDC from WHK-WCLE, leaving the latter with Mutual.

"Pinky" Hunter said no loss in business has been suffered by either WHK or WCLE because of WJW and requested transfer is in keeping with FCC ruling.

D'ARTEGA

AND HIS
ALL GIRL ORCHESTRA
OPENING JAN. 14
ORIENTAL, CHICAGO
Currently Tower, Kansas City
PERSONAL Management
ERNST LIEBMAN
1440 Broadway, New York
Director: William Morris Agency

FREE! for an offer
WRITER OF COMEDY
ACTOR, COMEDIAN, ANNOTATOR
Writings, Wit & Fame
ROBERT J. CULLER
4207 Oxford Ave., Bldg. 15, 3rd

Successful COACHING AND ARRANGEMENTS

By FLORENCE JAYE (also arrangements for 13,000 artists). Write now Talent Promotion Corp., 67 W. 44th St., N. Y. Murray Hill 2-1635.

CONTINUOUS * MERCHANDISING * COOPERATION

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SECO WRITS - DAY AND NIGHT
BASIC - WEEK END
ORLEANS - WEEK END
ORLEANS - WEEK END
SPOT SALES, INC. NEW YORK
CHICAGO - SAN FRANCISCO

Horace Greeley In Reverse:

*"The Sensation Of The West—
Is A Bigger Hit In The East"*

**BROKE THE ALL-TIME RECORD AT
THE STRAND, NEW YORK, AND HELD OVER!**



America's No. 1 Song Stylist

ELLA MAE MORSE

**On a Personal Appearance Tour of
The Nation's Leading Theatres**

CAPITOL RECORDING ARTIST

COW COW BOOGIE—Capitol's Biggest Seller

SHOO SHOO BABY—Nation's No. 1 Best Seller

NO LOVE NO NOTHIN'—Coming Up Fast

FREDERICK BROS. ARTISTS CORP.

NEW YORK

• CHICAGO

• HOLLYWOOD

3 hits from the Big 3




From Frank Sinatra's New Picture "Higher and Higher"

The Music Stopped

Lyrics by HAROLD ADAMSON Music by JIMMY McHUGH

ROBBINS MUSIC CORPORATION
MURRAY BAKER,
Gen. Prof. Mgr.




From Jimmy Dorsey's Picture "I Dood It"

Star Eyes

by DON RAYE and GENE DePAUL

LEO FEIST, Inc.
HARRY LINK,
Gen. Prof. Mgr.



Introduced by Al Trace, the new Comedy Band Sensation of the Year

Mairzy Doats

Words and Music by MILTON DRAKE, AL HOFFMAN, JERRY LIVINGSTON

MILLER MUSIC CORPORATION
LON MOONEY,
Gen. Prof. Mgr.

Favorable WLB Report Seen Soon By Columbia, Victor in Disc Case

Decision of the War Labor Board on the attempt by Columbia Records and RCA-Victor to alleviate the disc controversy which still exists between those companies and the AFM was not delivered as expected last Thursday (6). Findings of the WLB are expected momentarily, however.

There is a feeling of optimism among executives of the two companies. There is no apparent reason for the feeling that the WLB decision will favor them, however.

This optimism is apparent in talks these executives have had lately with handshakes under contract to them who are becoming more impatient daily because they are being kept from all-important record market while rivals working for Decca, which settled with the AFM last November, and HIT and Capitol are recording. Some of these leaders are now thinking of doing single dates for independent outlets if the WLB decision doesn't remedy the Columbia-Victor situation, regardless of whether they can obtain permission for such moves.

Another situation looming, if the WLB's report is negative and the two disc outfits don't settle, is the expiration of contracts between radio stations and the AFM. These expire Feb. 1 and radio men have felt all along that Petrillo would have to negotiate a new agreement and might possibly pull all music off the air if the controversy isn't settled by then. Columbia is affiliated with Columbia Broadcasting and Victor is ditto with NBC.

Disc companies get their expected break in shellie allotments last week. Government informed the industry that hereafter an extra 20% of pre-war consumption would be allocated to supplement the 20% heretofore allowed. This extra 20% can not, however, be drawn from stocks each outfit has on hand. It must be bought from an over-supply now in Government hands. This increase in shellie will not increase production. It will simply allow the companies to produce a more durable article bettering product than they have since the war started.

IRWIN DASH FOLLOWS CONNELLY TO ENGLAND

After several attempts to get back to England, Irwin Dash is now set to resume as head of his music publishing interests in London—the Dash Co., Connelly-Dash & Co., etc. Both he and Reg Connelly, for a time, sought to keep active in the U. S. with similarly named outfits, but the Petrillo situation had stymied the ambitions of most small or newly-starting publishers. And so Dash sold his catalog to divers music firms, including Silver King and the Moonlight's, which has gone 268,000 copies in England, and a number which Miller Music has taken over.

Connelly returned to London about a month ago, and after a number of delays in getting passage. It was tougher for Dash to do so as the milke his partner in England can although long domiciled abroad.

Skyilar Recovers 'Cry' In Lieu of Royalties

Sonny Skyilar, songwriter and singer, has recovered the copyright to 'Don't Cry,' which he wrote and which was originally published by Watton Goldman, Inc., N. Y., which folded last summer. Skyilar was owed approximately \$4,000 in royalties by Goldman when the company passed out of existence and in lieu of payment Skyilar accepted the return of the tune.

While in the Goldman catalog, 'Don't Cry' was BMI-licensed through that firm's affiliation with Broadcast Music. Since its return to Skyilar, who is now an ASCAP member, the melody is no longer payable by stations licensed only by BMI.

Johnny Black, Sr., Dies Broke Amidst Fight For Royalties to Son's 'Doll'

Hamilton, O., Jan. 11. John L. Black, 46-year-old retired musician and vaudevillian, who, although mentally and physically incapacitated, stood to receive or participate in royalties from sheet music he wrote and other titles of 'Paper Doll,' composed in 1915 by his deceased son, Johnny Black, Jr., died Jan. 4 in a local boarding house, where, through income from an old-age pension, he had lived since the death of his composer-son in 1936.

Payment of accrued and future royalties, which will run well into five figures, is being withheld pending clarification of the legal status of the heirs of Johnny Black's estate, which at the time of his death amounted to only \$100, despite his composition of the earlier success, 'Dardanella,' in which Black collaborated with Felix Bernard. Clinton Egbert, attorney and guardian of the elder Black, filed suit in common pleas court here a fortnight ago seeking to determine which of two women, if either, was the composer's lawful wife.

Shortly after death of the elder Black, Harry Wornell, local attorney and administrator of the composer's estate, signified his intention of appearing before the U. S. district court for southern district of New York, to force an accounting with Marks, whose contract with Johnny Black is said to have expired last Dec. 8, but who, the administrator claims, has failed to file an accounting or make remittances despite repeated claims. Marks is reported to have entered into a contract last spring with the elder Black, who had up to the time of his death received less than \$1,000 in small sums.

Although 'Dardanella' made song-writing history, its author sold it for only \$25. The song has been credited with earning \$1,000,000. After bringing suit against the publisher, Marks, Black reportedly realized \$12,000 as his share.

15 Best Song Sellers

(Week Ending Jan. 8)

Paper Doll.....	Marks
My Heart Tells Me.....	BVC
Beautiful Morning.....	Crawford
Shoo Shoo Baby.....	Leeds
For First Time.....	Shapiro
My Ideal.....	Paramount
My Shining Hour.....	Morris
Say Prayer.....	Southern
Victory Polka.....	Chappell
People Will Say.....	Crawford
Either Too Young.....	Wilkman
How Sweet You Are.....	Remick
Pistol Mama.....	Mayfair
No Love, Nothin'.....	Wilkman
Put Arms, Honey.....	B-way

Small Pubs Seek Larger Catalogs

Tremendous bias now being done by large, big small publishers has caused untold dickerings for catalogs in Tin Pan Alley.

Most unusual, however, is the fact that in some cases it's not large publishers who are dickerings for small catalogs, but smaller publishers, with plenty of cash reserve, wanting to buy into larger houses.

Shapiro-Bernstein Asks U.S. Supreme Court To Review 'Caissons' Case

Shapiro-Bernstein has instructed its attorneys to apply for a writ of certiorari to have the U. S. Supreme court review the recent decision of the Massachusetts circuit court of appeals against S-B re 'Caissons Go Rolling Along.'

Circuit court recently ruled against S-B, which had begun suit against E. C. Schirmer, Boston music publisher, in an effort to force Schirmer to stop publishing the tune on the theory that Brig. Gen. Edmund L. Gruber, its composer, had assigned the copyright to Frederick C. Mayer and Phillips Egner, who used it in a compilation of West Point songs published by S-B.

Circuit court ruled that Gruber had given Mayer and Egner permission only to use the martial melody in their folk, which did not constitute an assignment of copyright.

E. C. MILLS, RESIGNED FROM SPA, GOES H'WOOD

Resignation of E. Claude Mills as general manager of the Songwriters Protective Association became official Jan. 5, when the SPA council met and accepted. It is understood Mills leaves office Jan. 31. Council plans to leave the office unoccupied in the future, with the members of the council and SPA's members running the organization. Mills has left for Hollywood for a combined rest and business trip.

Crescendo Music Corp. chartered to conduct music publishing business in New York. Capital stock is 100 shares, no par value.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Jan. 3-9 from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 24 leaders in alphabetical order (in case there are ties, according for a longer list), and the second section contains the 'also runs,' but notated in alphabetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WCAP, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular clearing source of the music publishing industry.

TITLE	PUBLISHER
Beauze Music.....	Melodytime
By the River of Roses.....	Shapiro
Childlight and Wine.....	Miller
Don't Sweetheart Me.....	Advance
For First Time.....	Shapiro
I Have Stayed Away Too Long.....	Famous
Holiday for Strings.....	BVC
How Sweet You Are—"Thank Lucky Stars".....	Remick
I Couldn't Sleep a Wink—"Higher and Higher".....	T. B. Harms
My Baby Blue Tonight.....	Broadway
I've Had This Feeling Before—"Sho Business".....	Santly
Little Did I Know.....	Lincoln
My Heart Tells Me—"Rose O'Glow".....	BVC
My Ideal.....	Paramount
My Shining Hour—"Sky's the Limit".....	Morris
No Love No Nothin'—"Gang's All Here".....	Triangle
Oh, What a Beautiful Morning—"Oklahoma".....	Crawford
Old Acquaintance.....	Wilkman
People Will Say We're in Love—"Oklahoma".....	Crawford
Shoo Shoo Baby—"Three Cheers for Boys".....	Leeds
Speak Low—"One Touch of Venus".....	Chappell
Star Eyes—"I Dood It".....	Feist
Surround With Fringe on Top—"Oklahoma".....	Crawford
When They Ask About You.....	Berlin
You're the Rainbow—"Hiding High".....	Paramount

MOST PLAYED AFTER FIRST 25

In a Friendly Little Harbor.....	Campbell
Let It Easy—"2 Sisters and a Sailor".....	Santly
Love's Way to Spend Evening—"Higher and Higher".....	Crawford
Can't You Do Friend Favor—"Connecticut Yankee".....	Harris
The Same Little Words.....	Pauli
Music Stopped—"Higher and Higher".....	Robbins
My First Love.....	Dorsey
Pistol Packin' Mama.....	Morris
Say a Little Prayer.....	Marks
Someone to Love.....	Block
Put Your Arms Around Me—"Coney Island".....	Broadway
Say a Prayer for Boys Over There—"Here to Stay".....	Southern
These Empty Arms of Mine.....	Southern
Victory Polka.....	Chappell
You're the Dream, I'm the Dreamer.....	ABC
Home.....	Morris
Honey Song.....	Am. Academy
So Goodnight—"Hi Ya Sailor".....	BMI
Starlight Avenue.....	Wenar
Arkansas.....	Morris
Do Nothing Till You Hear From Me.....	Shapiro
I Wish I Could Hide Inside This Letter.....	Morris
I Love You—"Mexican Hayride".....	Chappell
Malry Dots and Dazy Dots.....	Miller
Mississippi Dreamboat—"Swing Fever".....	Feist
Paducah—"Gang's All Here".....	Triangle
Paper Doll.....	Marks
Suddenly It's Spring—"Lady in the Dark".....	Famous
Stormy Weather—"Stormy Weather".....	Mills
You're a Wonderful Baby.....	World

† Filmmusical. • Legit Musical.

Inside Stuff—Music

Am-Rus Music is slated to handle the U. S. distribution rights for the new 'Anthem of U. S. S. R.,' which recently replaced the old 'Internationale.' Work was done by three Russians, each getting 100,000 royalties for their trouble. Although there is no authorized English lyric, Am-Rus is also scheduled to provide English verbiage. March of Time premed the song last week.

'Leave Us Face It, We're In Love,' gag song cooked up by Ed ('Duffy's Tavern') Gardner, Frank Loesser (pro songsmith), and Abe Burrows, Gardner's scripter, has been published this week by Famous Music, having caught on when first sung by Dinah Shore on the Duffy stunts and repeated as a gag by Herbert Marshall and Hedda Hopper in the following weeks on the same program. Hillegard waxed it for Decca last week.

Numerous rumors have circulated recently (not in 'Variety') that Zemon, who is disposing of his Embassy Music Co., last week it was said the firm has been sold to Southern. None of the reports is true.

Archie Says: "This is the greatest love song in the history of captivity"

(WE'RE IN LOVE)

THE HIT SONG OF "DUFFY'S TAVERN"

It's Love, Love, Love!

Words and Music by
MACK DAVID, JOAN WHITNEY, ALEX KRAMER

Fox-Trot Rumba

Im - a - gine you im - a - gin - ing that you love me -
 Im - a - gine you im - a - gin - ing a co - zy flat,
 Im - a - gine you im - a - gin - ing a man and wife;

And start - ing on a fam - i - ly tree; Im - a - gine start - ing on a
 Complete with run - ning dog - and cat; Im - a - gine hav - ing run - ning
 We'll go and buy a fork and a knife; Im - a - gine eat - ing with a

fam - i - ly tree; The ma - ma is you and the pa - pa is me.
 dog - and cat And we will have wel - come all o - ver the mat. If your
 fork and a knife; How ritz - y we'll be for the rest of our life.

heart goes bump - et - y bump; IT'S LOVE - LOVE - LOVE! If your
 throat comes up with a lump; IT'S LOVE-LOVE - LOVE! If your knees go knock - et - y -
 knock, IT'S LOVE-LOVE - LOVE! If you're coo-koo like the coo-koo in the clock IT'S
 LOVE - LOVE - LOVE!

Im - a - gine
 LOVE LOVE LOVE

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From the M-G-M Picture,
"TWO SISTERS AND A SAILOR"
A Joseph Pasternak Production

TAKE IT EASY

Words and Music by Albert De Bru, Irving Taylor and Vic Mizzy

TAKE IT EA-SY, TAKE IT EA-SY,

THE BIG BALLAD HIT FOR 1944

I'VE HAD THIS FEELING BEFORE

(BUT NEVER LIKE THIS)

Words and Music by Sam H. Stept

Stanza Chorus

I'VE HAD THIS FEELING BEFORE, But never like this!

SANTLY-JOY, Inc.

1619 Broadway, New York - 19

TOMMY VALANDO, Prof. M'g'r

BENNY MILLER
Chicago

JACK FAY
Boston

DAVE BERNIE
Hollywood

AGVA to Rep Wirtz-Henrie 'Stars': Defeats PISGA in SLRB Election

The American Guild of Variety Artists, in an election held yesterday (11), by the State Labor Relations Board, was named the bargaining agent for the cast of 'Stars on Ice,' blade-show current at the Center theatre, N. Y. AGVA defeated the Professional Ice Skaters Guild of America by a vote of 40 to 28. Two votes were challenged and two others didn't want representation by either outfit. The election results are subject to SLRB's approval and PISGA has five days to file a protest.

Election was ordered last week by the New York State Labor Relations Board after protracted hearings. Board stepped into the picture after Professional Ice Skaters Guild of America, an independent union formed last September by the chorus members of the show, protested that contract signed with AGVA by Arthur Wirtz and Sonia Henrie, owner of the show, was illegal since AGVA didn't represent a majority of the cast.

SLRB upheld this claim, but threw out PISGA's plea that chorus hold separate elections since PISGA acted in line's behalf only. Board upheld AGVA's contention on this score that

the identity of the entire cast as a single unit be maintained, citing the fact that no show is ever divided into principals and chorus for bargaining purposes.

AGVA contended that the Henrie-Wirtz agreement, signed in August, was an extension of the pact it formerly held and which expired May 1941. According to Mortimer S. Rosenthal, AGVA's associate executive, Wirtz, since linking of original pact, revamped the 'Stars on Ice' cast and eventually eliminated the AGVA majority. "Subsequently Wirtz refused to renew, but later opened negotiations when he had difficulty in getting skaters from ranks of the Screen Actors Guild for the Sonia Henrie Hollywood Ice Revue." He then entered into the pact with AGVA.

In the event of a PISGA victory, there was an extension of the pact it formerly held and which expired May 1941. According to Mortimer S. Rosenthal, AGVA's associate executive, Wirtz, since linking of original pact, revamped the 'Stars on Ice' cast and eventually eliminated the AGVA majority. "Subsequently Wirtz refused to renew, but later opened negotiations when he had difficulty in getting skaters from ranks of the Screen Actors Guild for the Sonia Henrie Hollywood Ice Revue." He then entered into the pact with AGVA.

WB DROPPING VAUDE AT CENTRAL, PASSAIC

Warner Bros. is dropping stage shows from its recently acquired Central theatre, Passaic, N. J., Jan. 20. Tommy Tucker's orchestra and a group of acts will close the stage policy, opening Jan. 14 for one week. Charlie Burnett's band (Feb. 4) and Blue Barron's orchestra with Tommy Ryan (11) have been cancelled.

Theatre will continue with films only.

Draper & Adler Draw Sack \$1,500 in Pitt

Pittsburgh, Jan. 11. Larry Adler and Paul Draper hung up a new money and attendance record for YMHA concert series in their one-nighter at 'Y' auditorium last week. Despite interest in the concert, management refused to tilt prices, and kept tickets priced from 60 cents to \$1.10. Pair attracted around \$1,500 and drew draves from the critics.

Adler-Draper had previously been offered to the May Beagle Concerts which play at sister scales in the 5,800-seat Syria Moore, but was turned down, apparently taking the 'Y' booking. They'll probably be a pinch for the Beagle card next season on strength of last week's showing. Previous record was held by Marian Anderson, who was likewise taken over by the late Miss Beagle after opera singer scored sensation at the 'Y'.

Al Dexter Replaces Dexter

Al Dexter, writer of 'Pistol Packin' Mama' replaced the western singer group that accompanied him on a string of theatre dates recently with another outfit called the 'Lone Star' Buckaroos. Switch occurred Tuesday (10), when Dexter opened at the Bowery, Detroit night.

Dexter recently parted with Carlos Gastel, his manager, and the Gastel in accomplices was due to the change in handlers. Gastel and Dexter parted amicably, despite conflict over the former was to return to California by other interests.

'Icecapades' Team Split By Army Call

Pittsburgh, Jan. 11. With induction of Robert Dench by the Army here over the weekend, 'Icecapades' skating team of Dench and Steve has been dissolved for the duration and Miss Stewart, who is Mrs. Dench in private life, will no more figure skitt until her husband returns from the war. She'll remain with 'Icecapades' however, as an instructor in charge of the line and ballet.

Miss Stewart will replace Mary O'Brien, who remained behind in Boston when 'Icecapades' closed there to resume her teaching in the U. S. Navy. Stewart has been in the army for almost a year, was given a medical discharge recently because of a heart condition and is expected to rejoin the link extracheans in Chicago when it reaches there in March.

HUB PLUGS WINE TO SAVE HOOCH

Boston, Jan. 11. While pre-holiday estimators stated that Boston's nitery liquor, supply would be in a grave condition following the New Year's eve consumption, no niteries appeared to have reached aggressively so far.

Brand whistles continue to be virtually impossible to obtain, but barres of varying quality are still on hand. There is a steady shift, however, to champagne, gin and rum drinks in all spots, and most of them are plugging house connections based on gins, runs, wines, etc., as the main ingredients.

Switch is to be had at rare intervals in the better spots, but the number of squawks about either quantity or quality are remarkably few. The public appears to take the obligatory tightening situation with good grace. Some spots have gone back to a policy which allows customers to bring their own liquor on payment of a 'cock' charge. Plenty of customer-owned bottles were seen pre-pegged glasses and polished them up for additional service.

CARROLL SUBMITS TO IA DEMANDS AT CAFE

Hollywood, Jan. 11. Earl Carroll has submitted to demands of the International Association of Theatrical Stage Employees for overtime and scooped a threatened fine of stagehands at his nitery here.

Unions, which are working on a one-week basis, are drafting a yearly contract for discussion with Carroll.

Nerrett Replaces Senna As Boston AGVA Chief

Fred Nerrett, national representative in the Boston area of the American Guild of Variety Artists, took over complete charge of the AGVA local there Monday (10), succeeding Tom Senna, who was replaced by his duties by Matt Shevley, AGVA's national administrator. Shevley wired Senna last week that he was being ousted as head of the Boston office, charging him with failure to adequately organize the jurisdiction and allowing substandard wage-scale and working conditions to prevail in that territory.

Local recently voted to dissolve and go under control of the national office. Senna, a holdover from the American Federation of Actors, dissolved in 1939 by the Associated Actors and Artistes of America, is expected to fight the ouster.

Ray Eberle for Vaude

Ray Eberle, former singer with Glenn Miller's band who has been on the Coast with Universal Films, is being submitted for vaude dates after March 1.

Charles Allen is peddling him out of New York.

Sheila Barrett set into the Troika, Washington, Feb. 3, by Music Corp. of America.

Reporting the Acts

Reports from John S. Royal, then managing director of 105th Street Theatre, Cleveland, during the last World War, as called from the United Booking Office of the defunct Radio City. Compliments and complaints and comment from Royal, now v. p. of NBC, cover a period of more than two years starting in the spring of 1917.

Charles T. Aldrich—Cut his impersonation of the Kaiser. Sophie Tucker (the rap went in often)—It's unfortunate that a woman of her talents should stoop to such a low type of songs; all her new numbers have a suggestive punch, unless eliminated.

Exhibition of a Naval torpedo to simulate a recruiting. It cost \$7,000 (peanut money compared to war implements in the present conflict) over \$100,000 of the purchase of a landing in Paris, July, 1917, sent over very big.

Dave May—A lot of talk on income tax, J. P. Morgan, John D. Rockefeller. Cuts were ordered on the feeling no criticism should be made of Government or leading financiers.

Royal was death on the use of the word "big." Jimmy Hagan and two other acts on the bill at a Monday opening used the word only two or three times. "Gesundheit" also cut.

Eddie Dowling—Very clever comedian, with excellent future. Savoy and Brennan—Only occasional humor, but 'these ladies' went over very big.

Nat C. Goodman—Went into Pat Rooney and Marion Bent's act, as did Frank Kenney.

German retreat pictures (Sept. 17) held audience in great shape. Imhoff, Conn and Ott—Good. Changed from sixth to third spot, because Eva Tanguay refused to follow.

James J. Morton—Introduced the various acts. Audience didn't understand the idea and he died with the rest of the bill.

Madame Bernhardt—'Applauded and cheered.' Stewart and Donahue (Jack)—'Had hard going following McIntyre and Heath, so switched on next-closing to No. 2.

Van and Schenck—While it is a fine act, it isn't worth the price; only one new song in five years.

Fire-Eater Told To Face Real Thing

Buffalo, Jan. 11. John T. Horn, 38, formerly of Cincinnati is being held for failure to notify his draft board of change of address. Horn, known professionally as the Great Roberto, has been appearing at niteries as a fire eater and consumer of molts, razor blades and similar objects. U. S. Circuit Court Butlerfield stated that the charge would be dismissed if Horn consents to induction.

Saranac Lake

Saranac Lake, N. Y., Jan. 11. Bonnie Clara Richardson checked into her home, the Schenck Hotel, in Saranac Lake, N. Y., Jan. 11. A house-warming was given with Mather Merryfield and Tony Colony was well represented at the party.

Alora Gooding, who did her nightly act at the Copacabana before recent breakdown, cleared plenty by surprise visit from her mother.

Gene Holmes and Dick Huff have been added to the staff of the Rogers Brothers. "We the Patriots" was the guest columnist will be "Senator" Duff with plenty of "Can You Top This?" laughs.

Jerry Rosenberg and Matty Pagano (K. Kinner) going from floor to floor flashing good reports.

Hal Warner (Gus Gas), columnist, back in circulation after a serious operation and enjoying slight exercise.

Thanks to Weaver Bros. & Elvira, Marnie Lowry, Danny Murphy, James Lee, Joseph Vaughn, Joseph McCarthy, Len C. Plaffer, Len C. Plaffer, Arthur and Tootsie Holmes, Nat McCoy, and Tommy Vicks for gifts to this colony.

Write to those who are ill.

big but not startling. Duo returned in a few months with a new act. Royal then reporting "best routine and they ever had would list him back later in the season." They repeated in a few weeks.

Fred Allen—"On No. 2—big!" Stan Harbert—"Best act she ever had."

Lillian Russell—"Went rather dull until her Marines came on, then act picked up and she went big." U. S. Naval jazz band—"Big Hit!" Gus Edwards—"A frequent repeat, with Cuddles (Lila Lee) and George Price. Same for Hugh Herbert, Belle Baker and Rae Samuels."

Bob Hall—"Was stopped from asking audiences to take seats on the wet and dry question."

Phil Baker, using plant (Sid Silvers) in box—"Going to develop much bigger; a hit next to closing."

Olsen and Johnson—"Great with nut stuff, next to closing on the wet and dry question."

Victor Moore—"Vaudeville seems to have grown away ahead of this."

Blanche Ring—"About 90% of her songs are about the war. Get over good, but lot of comment about how weak she is this season."

May Wirth—"Wonderful act."

Red Cross picture—"Good, but now that peace is about to be declared, people don't want to see any more horrors of war." Theater closed from Oct. 14 through Nov. 11, 1918, because of the influenza epidemic.

Versatility in Rhythm

KEN KENNEDY

On Tour for USO

A NEW SINGING STAR

JEAN TIGHE

Dir.: KENNETH LATER

KATHRYN DUFFY

DANCERS

Break All Records

In History of Famous

GLASS HAT

24 Weeks in 1943

Personal Manager: RAY DRAVIDS

Holmont Plaza New York

CY REEVES

CURRENTLY

LOEW'S STATE

NEW YORK

Personal Management

JOHNNY SINGER

ALWAYS WORKING

'Whitey' Roberts

Just Finished 3 Successful Weeks

Troadero Cafe, Reno, Nev.

Now singing at the

"100 Club, Des Moines, Ia.

Management: GENERAL AMUSEMENT CORPORATION

1775 BROADWAY, NEW YORK

COL. 5-8346-100 723

NICK LUCAS

NOW 885 CLUB

CHICAGO

Management: GENERAL AMUSEMENT CORPORATION

1775 BROADWAY, NEW YORK

COL. 5-8346-100 723

'Sons' Tops Chi At \$37,000, SRO 30G For 'O.K.'s', 'Kiss' 14G, Tomorrow's 12 1/2

Chicago, Jan. 11.—Most attractions hit an after-Christmas holiday slide last week. "Sons of the Management" closed at \$29,000 on its first week at the Civic Opera House and "Oklahoma" continues a sellout at the Reliance. "The Great Business" is on the upgrade with "On a Sleigh" and "Honeycomb" at the Lyric. Northern with two-for-ones and large advertising space responsible for its success. "The Great Business" is all down.

"Blithe Spirit," Studebaker (2nd week) (1,400; \$2.75). Closed two weeks engagement Saturday (8) to \$10,500.

"Good Night Ladies," Blackstone (91st week) (1,200; \$2.75). May soon leave. Hit \$10,500.

"The Great Business," Lyric (35th week) (1,000; \$2.75). Dropped to \$14,000.

"Oklahoma," Chicago (4th week) (1,400; \$3.85). Sellout \$30,000.

"Is a Family," Civic (2nd week) (900; \$2.50). About \$7,000.

"Sons of Fun," Civic Opera House (9th week) (1,000; \$2.75). Holding \$21,000.

"Unexpected Honeycomb," Great Northern (7th week) (1,400; \$2.75). Building up. Did close last night.

'Blossom Time' 21G In 22d Philly Booking; 'Doughgirls' Okay 14G

Philadelphia, Jan. 11.—Philly's legit trade held up remarkably well last week. The market took a real kick from previous holiday week. "The Great Business" is on the upgrade with "On a Sleigh" and "Honeycomb" at the Lyric. Northern with two-for-ones and large advertising space responsible for its success. "The Great Business" is all down.

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Dunham Dance Troupe Sellout \$20,000, Toronto

Toronto, Jan. 11.—With business a slump for latter half of the engagement, Katherine Dunham's "Tropical Revue" dance troupe did a terrific sellout at the Royal Alexandra, with 1,525-seat house filled at \$10,000.

Manager Ernest M. Rawley is dickering with S. Hurco for a return date.

Boston Opera Co. Duds In Cincy At \$10,000

Cincinnati, Jan. 11.—Boston Opera Co. hit a dud last week in the 1,300-seat Civic. The troupe is a re-booking of the performances of seven Gilbert & Sullivan operas at \$3.75 top. It was a dud last night.

The troupe's last week was a disappointment in the Cox for "Tobacco Road" with John Barlow, which lost for the show and house by an approximate \$6,000 take at \$1.85 top.

This week the Cox has "Blossom Time" and for the week of Jan. 17, "The Great Business." Both \$2.75 top.

'MEET NAVY' 16G, MONT'L

Montreal, Jan. 11.—"Meet the Navy," at \$2.50 top in 1,000-seat Lyric, closed at 1,665-seat His Majesty's last week. It came out at 1,665-seat His Majesty's last week.

'Arsenic' \$15,700 In 3d St. Loo Visit

St. Louis, Jan. 11.—Boris Karloff, "Arsenic and Old Lace" was another box winner and rounded up a one-week stand Saturday (8). This was the first time the piece was presented here in the past 10 years.

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Current Road Shows

(Jan. 12-22)

"Able's Irish Rose"—New Park, Worcester, Mass. (1-12); Mtn. Aud., Worcester, Mass. (14-15); Lyric, Boston, Mass. (17-18); Bushnell Aud., Hartford (20-22).

"Able's Irish Rose" (2d Co.)—Lyric, Worcester, Mass. (12); Mtn. Aud., Worcester, Mass. (14-15); Lyric, Boston, Mass. (17-18); Bushnell Aud., Hartford (20-22).

"Aldrich Family"—What's a Life!—Lafayette, Detroit (12-22).

"Arsenic and Old Lace" (2d Co.)—Aud., St. Paul (12); Lyric, Minneapolis (13-14); Mtn. Aud., Minneapolis (15-16); Orpheum, Davenport (17); Shrine Aud., Des Moines (18); Mtn. Aud., Kansas City (20-22).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (12-22).

"Blithe Spirit"—Davidson, Milwaukee (12-15); American, St. Louis (17-22).

"Blossom Time"—Drake, Oily Park (12); Court, East Orange, N. J. (13); Park, Youngstown (14-15); Colonial, Akron (17); Palace, Canton (18); High Road, Steubenville (19); Aud., Newark, O. (20); Hippodrome, Marietta, O. (21); Virginia, Washington, D. C. (22).

"Blossom Time" (2d Co.)—Cox, Cincinnati (12-15); Cass, Detroit (16-22); Orpheum, Grand Rapids (17-22).

"Carnegie"—Metropolitan, Boston (12-15); Shrine, St. Paul (17-18); Temple, Tacoma (20-22).

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B'way Leaders Stand Up Strongly; Over 21' Sock \$17,300 in 1st Week 'Inn' 7G in 5 Shows, Turtle 21G

There was a natural reaction in Broadway business after New Year's week when the leaders of the city collectively "General audience withdrawal" were not unexpected. Three attractions opened with a new year having been postponed from last week.

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week because of illness of a lead; opened last night (Tuesday).

"The Doughgirls," Lyceum (34th week) (C-97; \$3.20). First night at boxoffice right along despite long delay in opening. "The Doughgirls" weathered off but very good at \$14,000 last week.

"The Two Mrs. Carrivels," Booth (23d week) (R-12; \$2.00). Came back strongly, with gross around \$18,000, not an advance sale.

"A Is a Family," Longacre (35th week) (C-101; \$3.00). Getting moderate money, with last week's takings around \$7,000, about even but expected to stick.

"Victory Belongs," Ambassador (9th week) (C-101; \$3.00). Getting moderate money, with last week's takings around \$7,000, about even but expected to stick.

"Winged Victory," 4th Street (7th week) (D-1509; \$4.40). Only "Carmen" getting more advance sale seems to be getting stronger; gross quieted around \$7,000.

"Ziegfeld Follies," Winter Garden (41st week) (R-1522; \$4.40). Has very good advance sale, with gross estimated at around \$30,000; good for a strong advance sale.

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'JACKPOT' \$26,000 IN WASH. TROUPE

Washington, Jan. 11.—"Jackpot," the new Vinton Freedley musical, gathered estimated \$26,000 in its first week at the National theatre last week. Sold out for several nights, it was a success after Tuesday, "Marianne," which had a strong advance sale.

"Kiss and Tell" comes in Jan. 17 for a second week. It has been moved to President's Birthday celebration, which will be a success after Tuesday, "Marianne," which had a strong advance sale.

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HELD OVER
2 YEARS
AT THE
CAPITOL THEATRE
NEW YORK

(From December 24, 1943 to February 3, 1944)



RICHARD HIMBER
AND HIS ORCHESTRA

4th WAR LOAN DRIVE--A BOND FOR EVERY SEAT

ARLIT

Published Weekly at 164 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 15 cents. Entered as second-class matter December 22, 1910, at Post Office at New York, N. Y., under the act of March 3, 1915. POSTMASTER: THIS PUBLICATION IS SENT BY FIRST CLASS MAIL.

VOL. 153 No. 6

NEW YORK, WEDNESDAY, JANUARY 19, 1944

PRICE 25 CENTS

NEW THEATRE WORKS MARKET

Double Scold for Sinatra, AFRA Cracks Down, Army Frowns on Discs

Hollywood, Jan. 18. "The kid's beginning to believe his own publicity, and that's fatal." These quotes are from an official of American Federation of Radio Artists and the object thereof is Frank Sinatra, who felt the object of the radio artists' governing body when he asserted himself with too much vehemence. Blowing came when The Voice demanded that his hit Parade insert be moved from the 330-seat CBS studio to the network's 1,400-seat Vine St. Playhouse. All on less than one hour's notice.

CBS officials tried to pacify him with the explanation that Lux used the theatre for rehearsal on Saturday night and that it would require considerable time and work to move all their special sound effects, which are practically permanent there. The swooner would have none of it and refused to budge. Either the pickup comes from the big house or he doesn't go on. Then AFRA moved in on the theatre.

Patently and unthinkingly he was told, "You either go on tonight or you're through as far as AFRA's" (Continued on page 31).

CBC Gets Set For Invasion; Switches Staffers Overseas

Ottawa, Jan. 18. Shuttle of Canadian Broadcasting Corp. overseas men, presumably in preparation for invasion of western Europe, includes switch of Peter Stursberg, CBC war correspondent, from Italy to England with headquarters at Broadcasting House, London.

CBC war writers now in Italy are Matthew Hallon, former Toronto Star foreign scribe, who supplies air news for Dominion and Trans-Canada networks, and Marcel Oulmont for CBC French web. Art Holmes and Lloyd Moore, technicians, use special mobile recording truck and discs from Italy to Algiers where they are DXed to Ottawa receiver and thence to nets.

Quintet was the first war correspondent to get a battle broadcast from an active front, his discs being widely used in Canada and U. S. La fleur was first writer into Corsica.

PETRILLO SAID TO BE AGAINST NET STRIKE

J. C. Petrillo will not call a strike of musicians against any network of radio broadcaster following the expiration Feb. 1 of the current AFM agreement with radio.

Petrillo apparently isn't allowing his men to continue working under terms of the old contract, so that feels he is pulling out any time he feels he is having difficulty securing whatever demands he figures on making.

As Time Goes By

Fort Worth, Jan. 18. "A jukebox plays while blood flows at the Fort Worth Red Cross Blood Bank, recently opened. Idea is to relieve nervousness of blood donors."

Records will be changed as hit tunes come out.

Balker Ordered Off MBS Chain

Philadelphia, Jan. 18. Sam Balker, Mutual Broadcasting System's news commentator, has been ordered off the chain effective Feb. 2, by orders of Mutual's Board of Directors, it became known here last week.

Orders to ban Balker is believed to have come following pressure from Col. Robert R. McCormick, publisher of the Chicago Tribune, which Balker has consistently attacked as isolationist and anti-British. McCormick, owner of WGN, Chicago, one of the main links in the Mutual chain, is also said to own a large chunk of the network stock. No one here would speak for (Continued on page 63)

TOUTS, WARTIME RICH MINGLING

Newouveau Riche Tourists (a Motley Bunch) and Race-track Followers Send Prices Skyrocketing—Regulars Burning About 35-50c; For Cup of Coffee—Class Hotels, Disgusted With Bad Manners, Lower Standards

BIGGER CROWDS

Miami Beach, Jan. 18. Miami Beach today represents the greatest extremes in winter tourism since Pearl Harbor, and it's something about which the local Chamber of Commerce must be greatly concerned. The tourists comprise the race-track followers, fads, etc., on the one hand and, on the other, the newly-rich, wartime spenders who, while not lacking in taste, are much devoid of lustre. Apparently, loaded with plenty (Continued on page 62)

New Slogan

A new slogan of the U. S. air force is, "The Squirts will soon be chasing the Squirrels."

Plan 5,000 'Free Movie Days,' 3,500 Bond Preems for 4th War Loan Drive

Double-Talk, Eh?

Down at Fort McEllen, Ala., there's a class in military-dispatch writing, that's learning what it feels is a unique language as part of the curriculum. That's so, since if any of the dispatches fall into the hands of the enemy, it would be more confusing than enlightening.

'Variety' is required reading.

Hub Rag Steamed Stravinsky To-Do

By RUDOLPH ELIE, Jr.

Boston, Jan. 18.

The Stravinsky-'Star Spangled Banner' row, which up-ended Boston, when the famed Russian composer's arrangement of the national anthem was played at the opening of a regular concert of the Boston Symphony orchestra last week, was dreamed up out of whole cloth by the city editor of the Boston Traveler.

Arrangement drew mild rebuff from Warren Storey Smith, music critic of the Post, who deemed it "uncouth." Other critics covering con- (Continued on page 30)

Motion picture industry headquarters for the Fourth War Loan campaign, in New York, were swamped with entries from hundreds of theatre operators participating in the "Honored Hundred" campaign as the nationwide, industry bond drive lead off yesterday (Tuesday) under the chairmanship of Charles F. Skouras. Close to 2,500 entries had been received, with more pouring in virtually by the hour.

Film trade leaders pointed out that never before had a complete industry been so thoroughly mobilized for a bond drive. Estimated in the campaign to sell 11,500,000 bonds are film stars, theatre operators, circuit heads, distribution chiefs, publicists, professionals and artists. Skouras, heading up the campaign, took his key men from the Coast with him to organize and pace the effort.

Some 5,000 "free movie days," and approximately 3,500 bond preemies in theatres have been lined up, in a drive surpassing in scope all which have preceded it.

Spectacular rallies were staged Monday (17) in cities throughout the (Continued on page 63)

Houston Symp To Background Wrestling Show in Bond Pitch

Houston, Jan. 18. Pooling of two diverse entertainment mediums—wrestling and symphonic orchestra music—may seem conflicting for boxoffice purposes, but down here this week they don't figure it that way. When it's for War Bond sales, it seems to be perfectly okay.

What is called "the world's first symphonic wrestling" is scheduled to take place here at the Municipal auditorium on Friday (21). The "Symphonic Wrestling Bond Drive, the Houston symphony orchestra will play while professional wrestlers will put on their show. And, as if this weren't enough, the symph will play such pop tunes as "Fidel Parkin' Mama" and "Deep in the Heart of Texas!"

H. R. Cullen, independent oil producer, has purchased \$1,000,000 in bonds to permit the orchestra to take over the stage at the War Bond wrestling show.

ROOSEVELT TO GET SHOW BIZ SCROLL

Personalities from the theatre, the arts, radio, pictures, etc., are preparing an impressive scroll for presentation to the President on his 63d birthday Jan. 30. Touted names in all walks of show business and literature are signatories, and the "presentation" he made public on a annual radio hookup that Sunday (20), tied in with the March of Dimes.

'A BOND FOR EVERY SEAT'

The film industry has set out to sell \$5,500,000 in war bonds during the Fourth War Loan campaign from Jan. 18 to Feb. 15—a bond for every seat in some 16,000 motion picture theatres in America. That's the tallest order the industry has yet undertaken. It's almost three times as much as the industry sold during the Third War Loan drive.

Someone has said that "as long as they keep on fighting and dying the least we can do is keep on working and buying." To the picture industry and, in fact, all of show business, has been allotted an additional task—that of selling and selling.

As in the past, the theatres are the spearhead of the industry contribution to the Treasury's campaign for \$14,000,000,000 in War Bond sales. The theatres, as the first point of contact with the public, are obviously the most effective medium through which bonds can be sold by the industry.

The many terribly important reasons why this, or any other, War Bond campaign must not fail have already been made abundantly clear. Among others, S. J. Fabian, chairman of the theatres division of the War Activi-

ties Committee, has made two observations which should be noted. "Our theatres have never been bombed. We're still in business. We're pretty lucky."

Well, that's one good reason. Fabian says, also, "When you sell your patrons a bond you're helping them build a nest-egg for after the war. Movie-goers will always remember, if the going gets tough, that the bonds they are redeeming, at a profit, were bought from you. That's an excellent reason, also."

But in remembering these two factors it might be well to keep in mind also, the most important of all. Uncle Sam wants you to buy for yourself and sell bonds through your theatres because it will help bring the war to an end a little sooner, bring some soldier-boy back home a little faster, and provide the boys over there with the best possible equipment during the time they've got to go on "fighting and dying."

The entire motion picture industry is mobilized and already in action. It's the biggest, most ambitious undertaking the film industry has ever been associated with.

'Sell a Bond for Every Seat'

Corwin Gives Up \$2,000 Wk. in Pix For \$500 At CBS

In returning to CBS to do his forthcoming sustainer series, Norman Corwin is giving up a \$2,000-a-week picture contract at Metro. His radio work has yet yielded him a gain in the neighborhood of \$500 a week, a substantial rise over his previous salary from the network. He has the advantage of a special 10-week cancellation clause to get out of the film deal.

Understood Corwin intends to make the program rather fluid in pattern, somewhat as he did with his '26 by Corwin' series during the summer of 1941. It's tentatively slated to start Feb. 8, in the 10-10:30 p.m. slot, Tuesdays.

Romance, the sustainer now heard in the Tuesday night time slot, will be rescheduled as a twice-weekly evening half-hour. It will continue to be directed by Norman Corwin. The latter will also direct the network's sustainer series, 'This Life Is Mine,' and will also start this week to direct the 'Delicate' stanza Friday nights for Philco, likewise on CBS.

Report Jack & Heintz Sets 50G Backing For New Harry Green Show

The Jack & Heintz defense plant, Cleveland, is said to have obtained a \$500,000 contract for Harry Green's next legit production, which has a patriotic 'home front' theme. The latter will also direct the network's sustainer series, 'This Life Is Mine,' and will also start this week to direct the 'Delicate' stanza Friday nights for Philco, likewise on CBS.

Plenty of the J&H atmosphere was present in 'All' at the J&H pleasure during the past season at Green's and Jack Pearl's weekly devotion to 'All' for 'All,' in which they also costarred on Broadway. Comedy pictures, the options on capital-labor relations. J&H will be recalled as being cited a number of times for their excellent employee-employer relations, even to the sharing of profits.

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Freddie Bartholomew Gets Medical Discharge

Ansarillo, Jan. 16. Freddie Bartholomew is no longer a student mechanic at the local army airfield.

He received a medical discharge and departed for Los Angeles last Sunday (15). Discharge was the result of a back injury suffered in an accident several years ago.

Walda Winchell Better

Miami Beach, Jan. 18. Walda Winchell, the 19-year-old daughter of the columnist, is now in much better shape than a couple of weeks ago when she had her second in six months, worried her parents. Mrs. Winchell (June), incidentally, also was in the hospital at the same time. Once before, last June in Hollywood, the child was laid up with a severe cold.

Incidentally, when she resumes her acting ambitions, young Walda will appear in stage name in order to side-step any benefits of her father's fame.

RADIO HAS A JOB TO DO

Over on Mutual every Sunday afternoon there is a program called 'Abe Lincoln's Story.' It's a half-hour show sponsored by the National Small Business Men's Association. It started Dec. 8th and is going under the usual quarterly options. It is the finest network program on the air. But of even more importance is that this program holds tremendous national significance for radio, as an industry, if radio will reach out and embrace it.

It's one of those programs which comes along once in a decade to fit calendar and clock. It is worthy of being adopted by the four major networks for simultaneous broadcast every week. It is more than just a program and there is more than just a radio program involved in what we are talking about. Radio gave full evidence of what it can do along these lines Monday night for the Bond Drive. That was 60 minutes by request. What we mean, however, is week after week, of radio's own volition, and in the home.

Bear in mind that this is a war year, a Presidential election year, and the year during which the Allied invasion of western Europe is expected. It is a year that can become one long headache to radio.

Here is a program which revolves around Abraham Lincoln and affiliated with it is the National Small Business Men's Association, the very title of which attracts public sympathy. And what is the program's message as it was on the Jan. 2nd show? Citizenship. Good citizenship. An enlightened citizenship. Who, individual or organization, dare quarrel with that? Add to this the sagacity of Walter Lippmann, as radio's connective microphone personality with the public, who would solely have to do with this program, or as radio's consultant on policy in this direction, or both, and you have the objective of this editorial.

The theme is citizenship and only citizenship. The program would have no one person, no political party to sell. Too, don't forget, this would help stand off the politicians later on when they come around seeking free radio time.

The qualifications, if the networks were willing to step in and take over, would be no cost to the Little Business Men's Association which, in return, would put aside all thought of discussing present or postwar business conditions and to substitute indorsement for sponsorship. The program of the Jan. 2nd show, with the closing speaker from the Association advocating a thorough understanding of our political system, gives a fine example of the program. And there is yet a further factor whereby radio could show this program as the country's.

The opportunity seems to cry out for action. The radio could once weekly give this program, as proposedly set up, the impact of full network coverage it could point the way to a national awakening on vital matters. If a simultaneous four way coverage is not possible, at least one way coverage can take its turn at sending it out once a week and waive any objections there might be to transcriptions.

What is the use of trying to hide it? This country has lost its balance on the home front. We lost it ourselves and we must regain ourselves. No one is going to do it for us. And what difference, why we are stumbling now? Not with a Presidential election growing, always growing, more forbidding. Read your daily paper. Recall the last election. Remember that this time the entire world is serious about it. Do you know of any other way many factions do you know of which are only concerned with themselves?

Yes, the press also has a job to do and is already partly doing it. But, oh, that other part.

Let's get back to the program of 'Abe Lincoln's Story' as the instrument in this case. The period of Lincoln's administration convulsed this nation to its core and every moment of its reenactment on the air seemingly draws a modern parallel. Lincoln is the one man in American history who universally, upon mention of his name, establishes the characteristics of integrity, compassion, and understanding. Seventy-nine years after he has gone a radio program about him can reach out and shake the

listener to the ground. The mechanics of this, of course, are a good-script and capable performers. 'Abe Lincoln's Story' is possessed of both. Make no mistake. This is a great program. The performance last Sunday, Jan. 16, was superb.

The expected Allied invasion from the west will, for us, increase the war's tension a hundredfold. And radio will bear the brunt of this flash news. Between invasion and it also being an election year, a tidal wave is being swept up. Radio which will need the keenest judgment to steer the industry through 1944 with the least amount of turmoil. For radio must be seen to that if any turmoil within its own ranks is not kept in bounds, radio can become a national aggravation rather than an asset and a guide to the people.

The press, no matter how much it may hurt, must face the fact that radio has cut deeply into the strength of the editorial page. If this be true, and it certainly is, then radio can do no less than shoulder its full share of editorial responsibility.

To do this radio must muster the strongest available manpower within reach. There is a job to do. A big job. And for radio Walter Lippmann may be the man to do that job.

There is no doubt in 'Variety's' mind that Mr. Lippmann is the man. The reason for the above qualification is because Mr. Lippmann has been available to radio, in 'Variety's' opinion, Walter Lippmann has a job to do in this war which he has not yet done. Who better could pilot radio, as an industry, through a war year and a Presidential election year with this Lincoln program as the standard bearer plus the indorsement of the National Small Business Men's Association to help gain and retain public attention? There's the whole thing in a sentence. Why didn't we say it two pages back? We did, but there seemed such a lot to talk about in between.

Mr. Lippmann's reputation needs no eulogy here. Would radio risk a be worthy service to his country for Mr. Lippmann? Can radio persuade him? Pay him? Obtain him? We don't know. But, radio can't wait. We do not know that. But, what we do know is that no newspaperman in this country has written as has Mr. Lippmann of this war. A majority of Mr. Lippmann's columns have been like a cold drink after a hot climb. Radio can even best our own commentators, echoing Mr. Lippmann for days. His column of Dec. 28 titled 'A Double Standard of Morality,' in reference to the existing differences here between civilians and those in the service, is an instance. This including happens all the time and it goes for column commentators as well. It's no accident. There's a reason. May we ask you to in some way, any way, obtain a copy of Mr. Lippmann's column of Jan. 13, because this column fully indicates what he could mean to radio.

For a long time it has appeared that official Washington has chosen Mr. Lippmann as a means of first presenting Capitol recreation, if not actual policy, to the country. Any steady reader of Mr. Lippmann will have noticed this.

Mr. Lippmann's name strikes us so strongly regarding radio and the current national situation that it seems foolish to either further promote or provoke. Mr. Lippmann is no doubt already serving some capacity besides writing his New York Herald Tribune syndicated column, but we submit that both the radio industry and Mr. Lippmann should make a sincere effort to meet in the service of their country.

Radio has met other situations when they arose and no doubt will continue to do so competently. But here is a chance to ride out to meet a challenge which has commenced to rumble and will grow to thunder.

If radio chooses to face the situation in this wise, and as a unified industry, it will have done something the nation will assuredly recognize and appreciate. In view of this, the necessary technical adjustments can hardly be insoluble.

Now is the time for radio showmanship to come to the aid of its country.

The opportunity is here. Isn't it worth a try? It is. It is.

Film Biz Vital To 4th War Loan, Says Morgenthau

Henry Morgenthau, Jr., U. S. Secretary of the Treasury, today cautioned himself to the motion picture industry on the eve of its Fourth War Loan drive, because of the dual function performed in both selling the idea of bond buying from the screen and actually selling bonds to the theaters.

Bond for Every Seat is a high goal for which to shoot, I am told. There are 11,500,000 movie seats, and the sale of more than 11,500,000 bonds will be a lengthy stride toward Victory.

No more difficult a task has an industry ever undertaken, so he said. It is with confidence in your success that I appeal to you. The movies will do their job. They always have.

Wash. Post Blasts Use Of 'Pearson Technique' On State Dept. Program

Washington, Jan. 18. The Washington Post, in a scorching editorial Monday (17), hit into the 'Pearson technique' of the news of its organization. The paper, in its editorial, said that the news of the shakeup having been aired in an NBC interview with State Dept. bigwig in Washington on Saturday (15).

The manner of the 'unfolding' editorial said that the news was not so conservative. In points of literal fact, it was in the current style of radio salesmanship whereby the listener, is given preliminary hints what the great American public has long been waiting for will be revealed at the end of the program, if he can possess his soul in patience. The radio salesmanship, which the listener is supposed to be on the verge of breathless expectancy.

One of the men in his radio talks, has adapted the new technique in preparing the American mind for his own purposes. That the State Dept. should ape the artist in commercial plugs is something to be wondered.

Karloff out of 'Arsenic' To Scare 'Em in Films

Minneapolis, Jan. 18. Boris Karloff leaves 'Arsenic and Old Lace' permanently Jan. 28 to return to Hollywood and pictures. His first work 'The Clinker' for Universal, he announced.

Replacing Karloff with the road company will be Bela Lugosi.

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DALEY VARIETY
(Published by Variety, Inc., 114 West 42nd Street, New York 36, N. Y.)

Industry Leaders Plan Sales Of \$500,000,000 in War Bonds Through Some 3,500 Special Bond Premieres

Industry leaders plan to sell some \$500,000,000 in war bonds through the medium of special war bond premieres which are scheduled in around 3,500 theaters during the Fourth War Loan campaign. This compares with around 1,700 bond premieres during the last War Loan drive.

Exhibitors have already set 1,227 bond premieres with the drive only having opened yesterday (Tuesday). This compares with 1,473 bond premieres held altogether in the Third War Loan Drive, indicating a terrific opening day impetus which is expected to pull the industry over the bond premieres quota before another week or two.

Several territories have exceeded that year's quota already. Leading the list is Denver with 207 bond premieres as against 60 in the Third War Loan Drive. Minneapolis has set 131 Fourth War Loan bond premieres as against 110 in the last drive. San Francisco has set 122 war bond premieres as against 80 in the last campaign. Omaha has set 44 war bond premieres as against 23 in the last drive. Kansas City has set 54 war bond premieres as against 51. Cleveland has set 23 war bond premieres as against 19 in the last drive. Boston has set 48 war bond premieres as against 32 in the last drive. Cincinnati has set 46 war bond premieres as against 24 in the last drive.

Charles P. Skouras, chairman of the film industry's committee, has announced that distributors have agreed to supply one picture for one War Bond premiere. This plan applies to any film under contract up to 30 days prior to availability date, providing any exhibitor having a prior clearance does not object.

Distributors have also agreed to provide any picture for repeat showing for any morning, afternoon or midnight show. This plan is a too strongly favored. Movie Day appears a better alternative for those theaters not staging bond premieres.

In order to stage bond premieres, theater operators must first contact the local War Finance Committee which will appoint representatives to handle the sale of 'E' bonds and the allocation of seats. Seals would range from 32 cents to \$5.00 bonds.

Exhibitors are advised to contact prominent members of the community, disseminate information about the bond premie as widely as possible through newspapers and radio, and arrange effective bond booth displays. Veterans from both wars have been invited to attend bond premieres, along with municipal and other leaders.

'BOND A SEAT' SHOW FOR N. Y. ROXY FEB. 11

Principal Broadway picture houses are presenting a cooperative 'Bond A Seat' midnight show at the Roxy theatre, New York, Feb. 11, in connection with the Fourth War Loan campaign. Irving Lesser, chairman of the Broadway Theatre Owners' Theatres Committee, has announced that all of the managing directors of the Broadway theatres will participate, with talent to be provided from the stage shows now playing at the various theatres. No films will be shown.

Committee plans to sell 6,000 bonds for the performance. Each theatre will have 2,200 seats sealed at \$25 in bonds, 2,000 orchestra seats at \$25 in bonds and 200 seats at \$50 in bonds. The logic section, 500 seats, will be sealed at \$1,000 bond per seat, and several seats will be sealed at \$5,000 each.

State-by-State Bally

Secretary of the Treasury Henry Morgenthau, Jr., has called Charles P. Skouras, chairman of the film industry's Fourth War Loan Drive, to ask the Government to request the States to take official recognition of state winners of the 'Honored Hundred' contest by special ceremonies following the contest.

Governors are in receipt of letters explaining the significance of the contest and call upon them to serve as judges.

WB's In Our Time' Bally Ties In with Bond Drive

Timing screening with the opening of the Fourth War Loan Drive, Warner Bros. specially screened 'In Our Time' yesterday (Tuesday) at the Statue of Liberty. Following a program designed to get the loan campaign off to a strong start, the included a special program Station WINS with U. S. Commissioner of Immigration Earl G. Harrison, principal speaker.

Stunts included a press delegation to cover the event, a press tour of the Statue of Liberty, and a military band and plugging of war bonds and purchases by representatives of 24 foreign groups amounting to \$100,000. The program was emceed by Willis H. Booth, chairman of the Foreign Origins Group, U. S. Treasury.

Skouras on Bond Sale Showmanship

By CHARLES P. SKOURAS (National Chairman)

The chips are down. The time has come when the exhibitor must be to work—hard work—but the kind of work show business is geared for showmanship, combined with showmanship.

Our objective is clear: a bond for every seat in every theatre in America.

We have the tools, we have the manpower.

Our allies are all the major bond buying agencies of the U. S. War Finance Department, allies which are likewise geared to do a job of sales.

Together we are driving for a national objective of \$1,000,000,000 in sales. Maybe that figure seems high. Maybe it sounds like a tall order. But if the men and women in service can do a job one called impossible, it's up to us to do our part also.

Our record in past bond drives has been an enviable one, but this is the time to sit back contentedly and rest on past laurels, hopeful that past success will carry us through. Every ounce of our energy, ability and merchandising must be devoted to action, into showmanship.

A Bond For Every Seat must be more than a slogan's make a reality. It's a job that calls for teamwork.

RAIL PRIORITY FOR STARS IN BOND DRIVE

At the instigation of C. S. Bell, assistant to Secretary of the Treasury Morgenthau, following the latter's request, a special letter was sent to all railroads last week by M. B. Dugan and James Hannan requesting that railroads set up to accommodate the 400 to 500 performers being used in the Fourth War Loan Drive. Treasury Department requested that railroads officials be alerted and that railroads should hold themselves in readiness to put on special equipment if necessary.

'Government feels that glamor of film stars and other performers are required to draw attention to the bonds and want them to have same accommodations they would use in ordinary travel, without loss of prestige in that direction. Special servicing arrangements will only be in effect until Feb. 15 until which time performers will be travelling continually.

PHILCO'S BOND PITCH

Bringing 'Radio Hall of Fame' to Philco as Sales Pitch

Philadelphia, Jan. 18. Philco Corp. is bringing its Radio Hall of Fame here Feb. 18 as an extra stimulus to the local bond drive. Larry Gubb, chairman of the board of Philco, is also chairman of the Pennsylv. Bond division and he conceived the idea of originating the Hall of Fame from the local Academy of Music, a 2,000 capacity auditorium, selling seats via bonds, and thus further swelling the gate. It's the idea of the local Retail Merchants Assn.

Philco, for its contribution, is providing the use of its facilities both for the radio hour, over the Blue network, and also for the gala show. Further details of the industry's Fourth War Loan campaign on page 35.

'Honored Hundred' Contest

This contest is open to every theatre manager in the United States. The winners will be those who sell the most War Bonds during the Fourth War Loan Drive, in ratio to the number of seats in their theatres. This, in the case of a 500-seat theatre selling 500 bonds, is 1 in 10, a 2,000-seat theatre selling 2,000 bonds, scores 120.

All managers should have entry blanks on hand by now. If not, they should write to the Contest Manager, 180 Broadway, N. Y. city (18). Those who have the forms should fill them in promptly, sending one copy to New York and another to the state chairman.

Time limits governing the 'Honored Hundred' contest have been extended because many theatre men have been concentrating on bond sales since Jan. 1, while others have been busy with other special events scheduled before Jan. 18 official opening day.

As a result the industry committee has decided that all sales made in January and February will be counted in the contest.

Robert Selig, assistant campaign manager in charge of the 'Honored Hundred' contest, explains that the signing of an entry blank does not necessarily mean a pledge, although every manager is expected to do his utmost. An exhibitor signing an entry form merely agrees to do the best job possible in selling a bond for every seat.

All circuit managers have also been requested to sign individual entry blanks and send them in so that there will be complete theatre-by-theatre representation.

Any manager of a motion picture theatre in the United States, Alaska and Hawaii is eligible to compete in the contest.

One winner will be named from each state, one from the District of Columbia, one from Alaska and one from Hawaii.

No contest may win two awards.

No bond sales will be recognized in the contest unless supported by the War Finance Department bond office.

A theatre need not be an issuing agent in order to enter the contest. If the application is taken by the theatre the bond may be issued anywhere, since the bond will be purchased by the theatre and the War Finance Department bond application blank until the close of the campaign. These are then to be sent to the state War Activities Committee chairman, to reach him not later than March 1, when all winners will be announced.

'Ten winners will be named from the entire country from cities of less than 10,000 population.

Ten winners will be named from the entire country from cities between 10,000 and 25,000 population.

Ten winners will be named from the entire country from cities between 25,000 and 50,000 population.

Ten winners will be named from the entire country from cities of over 50,000 population.

State winners will be determined by the state chairman and the state War Finance Committee, assisted by certified public accountants. These names will be sent to the WAC, New York, for final audit as well as selection of winners on the population basis. Decision of the official 'Honored Hundred' contest judge will be final.

Showmen Setting Up Huge Theatre Seat Charts to Hypo 4th War Loan

Huge theatre seating charts, designed to stimulate war bond purchases through writing the names of fighting men into the spaces depicting the seats, are going up in theatre lobbies all over the country to lend impetus to the Fourth War Loan campaign.

One seating chart, from three to five stories high, erected in Times Square by Broadway theatre managers, is to serve as a bond selling help, as well as a record of the bond sales. It is being set up in all Broadway picture houses during the drive.

This chart will contain approximately 1,000 names of fighting men, each of which will denote a theatre seat. Ideas were evolved at a meeting held Jan. 11 under the chairmanship of Irving Lesser, managing director of the Roxy theatre, New York.

The War Activities Committee is providing managers with miniature charts which exhibitors will blow up to the theatre lobby. Exhibitors can also use two charts, selling space in one for the names of fighting men and the other for the names of theatre-goers buying the bonds.

As another means of exploitation, some of the managers are planning a theatre seat sale campaign. One peddled in the main public square of the city, for a civic drive.

Charles P. Skouras, describing the seat chart as one of the most outstanding and showmanly ideas to come out of the campaign to date, said last week, 'It is so basically simple and at the same time attention-grabbing that I strongly recommend it being used in every town and city on a local scale comparable with that in New York.'

In Times Square the copy atop the huge seating chart is to read 'Buy a Bond For Every Seat'.

Famous Times Square Theatres' One side of the display is a huge poster of the campaign to date. The other is a board of names. One over is a board of names; towering high above the display; marked off by the names of the theatres. One to the balcony. Towering above the display is to be a theatre seat on a pedestal. The War Loan Drive is on a pedestal in the main public square of the city, for a civic drive.

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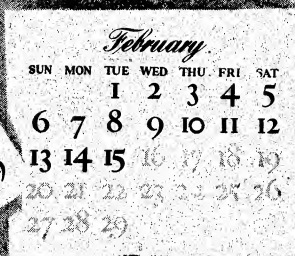
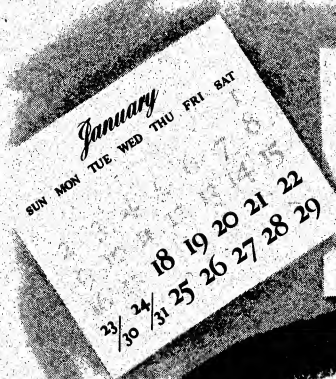
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(Continued on page 35)

4th WAR LOAN



Love

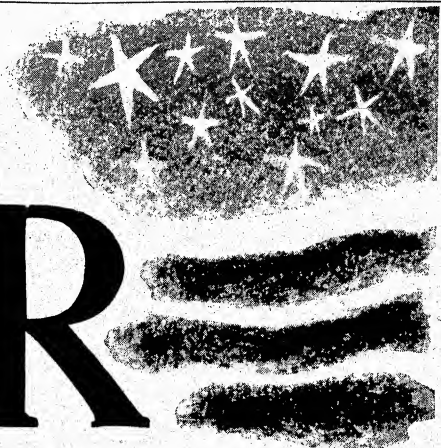


Help tear them down



with

WAR BONDS



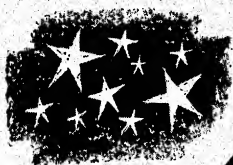
Make it better than "a bond for every seat"... and keep America's theatres foremost in the fight!



This advertisement contributed by RKO RADIO PICTURES, Inc.

Remember

EVERY BOND
PURCHASED
HELPS BRING
OUR BOYS
BACK SOONER!



4th
WAR LOAN

... AND WE WON'T FORGET
THE MARCH OF DIMES

Joe Pasternak Waxes Whimsical On the Travails of Film-Making

By MORI KRUSHEN
Joe Pasternak, Metro producer in New York to see a few plays and get some publicity, said Monday (17) that producing pictures with basically new ideas has become more difficult than ever before.

"When I get a new idea for a picture," Pasternak explained, "do I have to begin worrying about the public? No sir. First I have to convince a couple of important stars that they should do it. First the male star says he won't do it. I finally persuade him to take the part and then the girl says she won't appear in it. After I convince 'em both the real job begins. I've got to sell the idea to some high class writer."

"I walk in on the writer and begin to give him ideas. I'm in the middle of explaining how wonderful the idea is when suddenly it strikes me that that isn't the way it should be. The writer should be giving me ideas. However, I'm not. Sometimes I win out and other times the writer loses and says he would like something really good, something he could build a story around in, but he doesn't explain what it is."

"So you see," he continued, "it takes a little time to sell my new picture to the people who are to have a great deal to do with the making of it."

Before Pasternak could escape Bill Ornstein, Metro publicist, chimed in that he had a new idea for a picture in a script titled 'Gentius Grows on Trees' and Pasternak read it. Pasternak said he'd very quickly advised Ornstein and other aspiring authors that one of the first moves in selling a script is to change names, preferably to one like Eugene O'Neill.

Pasternak recalled that when he was producing in Europe he attached a promising young writer to advise him of Ferenc Molnar, to whom he particularly good script. Company toppers, Pasternak said, promptly bought it although when they found out it was written by an unknown they paid 3,000 marks instead of the \$5,000 they originally offered.

Pasternak plans to stay in N. Y. around three weeks. He is scheduled to produce three films for Metro this season—'Thrill of a Romance', 'Dear Barbara' and 'Anchors Aweigh'.

Your Children Are At The Movies, In Case You Wanted to Know

Current batch of pix stressing adult out of children's category. Inequality is winning strong parental reaction—from the kids themselves. Case in point is 'When Did You First Children?' (Monogram), which has opened strong in Richmond, New York and Baltimore. It's predominantly mommy audiences. It's believed that the kids are getting a little out of seeing the pictures depicted, if only vicariously, and enjoy watching their 'problems' demonstrated and solved on the screen. Moral impact, if felt, is not taken any too seriously by them.

FIVE 20TH BIGGIES TO BARRIER IN FEB.

Hollywood, Jan. 18. Five high budget productions will face the cameras at 20th-Fox next month, starting Feb. 1. As far as J. J. Cronin novel, 'Keys of the Kingdom'.

Second to hit the starting line is 'A Wing and a Prayer,' followed in order by 'When Irish Eyes Are Smiling,' 'Where Do You Go From Here?' and 'Sweet and Lowdown.'

Granet RKO Producer

Hollywood, Jan. 18. Best Granet checked into RKO under a new contract as producer. Until recently Granet worked at 20th-Fox where his latest chore was a script for George Jessel.

U's Teheran Conclave

Hollywood, Jan. 18. Universal executives hide here this week to arrange the production and policy program for 1944-45.

From New York to confer with Nate Blumberg, presy, and Clift Wood, production chief, are J. Cheever Cowdin, chairman of the board; William A. Seely, general sales manager; Joseph H. Seidman, head of the foreign department; and Charles D. Putnam, general counsel.

Fancy Price Tilting Does B.O. Boomerang

Going over figures and making comparisons, theatre operators are inclined to the view that the practice of trying to take advantage of the public on holidays and also at other times, sticking up steep prices without warning when a show has just been booked, is having a definite effect on business.

Although earnings are at their peak and plenty of money appears to be in circulation, it was noted that this past Christmas and New Year's, especially on the eve of the latter, fell short of expectations. That the public is getting wise to high prices soaked them, prices which are not advertised in the papers, and are deliberately staying away for that reason, is advanced as a theory in both major chain and independent theatre circles.

The gouge was out during the holidays in 1943-44, people are thought to get that, in the opinion of theatre men. Fewer came this Christmas and New Year's, and even the smaller indies jacked up their prices, and fewer, as a result, will be drawn when the next year and/or other holidays roll around, it's argued.

Some indies, according to sources, were encouraged to boost sales by the fact that such and while they did all right in terms of gross, the attendance was away below the prior year. Managers and operators also noted that many unattached women attended the theatres, leading to the conclusion that perhaps the boy friends have gotten scared of walking to a boxoffice and finding that the price was too much for them. Not wanting to be embarrassed, experience in the past has been, in line with the new charges, to stand up to cough up double what they wanted to spend.

Downtown M. Y. theatres are the worst offenders when it comes to price. Whereas formerly they had established price-changes now adjustments are made at will, arbitrarily, with some houses getting evening sales at nighttime. The evening part of it, so far as the public is concerned, is that the discounting prices prevail on some pictures from a p.m. on, but on others are charged on matinees. One Broadway first-run stuck up a \$2.50 New Year's Eve price the minute the run went down.

Bob Kane Not Anxious To Return to England

Hollywood, Jan. 18. Reluctance of Robert T. Kane to return to England as producer is head there, for 20th-Fox, may result in an amicable parting after 10 years.

Unless studio execs can find spot for him here, he'll pack up for another tour to England, where he has recently completed 'The Sullivan's.' The late Sid Kent, 20th-Fox presy, was Kane's brother-in-law.

SHARP PRODDING SLOWLY REALLOWED

New decree proposals presented in Washington last Monday (17) by the Big Five to Tom C. Clark, U. S. assistant attorney, and John W. Wright, contain provisions which pave the way to sweeping changes in exhibition and distribution throughout the United States. These proposals, embodied in the final consent company decree draft of Jan. 7, 1943, are in the nature of an offer of a new deal for independent theatre owners.

'Big Five' proposals, as outlined in the Jan. 7 draft of decree plans, thus considered far-reaching by the consent companies, have not yet been accepted by assistant attorney general Tom C. Clark.

Understood that Clark is demanding greater concessions than those proffered by the decree makers and a further revision of the Jan. 7 decree draft is anticipated.

It is understood that all consent companies are agreed not only to dissolve outlets but to abrogate partnerships in certain instances. The Big Five is agreed, it is reported, that where defendant companies are linked in any pools, these are to be dissolved. However, if a defendant company has a pool or partnership agreement with an independent operator who is not a defendant in the decree, then such an operator may wish to be a defendant in the decree, then such an operator may wish to be a defendant in the decree, then such an operator may wish to be a defendant in the decree.

It is understood that the Department of Justice is to grant consent companies one year after the decree is approved in court to get rid of such partnerships or pools. It is also understood that all consent companies have agreed to these provisions in the Jan. 7 decree proposal.

Wide changes are also indicated in Section 10. All grandfathers clauses are to be dropped. The new Nov. 20, 1943, clauses which restricted independent arbitration provisions are to be dropped. The new proposals an independent exhibitor would be able to go to an exhibitor board and ask it to run with arbitration boards empowered to adjust runs.

Under the new proposals an independent is affiliated with a booking committee, or has over six theatres, he cannot appoint his own board and set his own prices submitted. Contentions is that such indies have buying power and do not require additional assistance.

Under the new decree proposals an independent, with a large house, who now comes after a smaller chain theatre, will be able to demand a run ahead of the chain houses if he can prove his satisfaction.

Neil Agnew Predicts Small Towns Will Not Be Post-War Sufferers'

Expressing strong reluctance against making predictions because he's seen so many go wrong, Neil F. Agnew, in charge of distribution for Paramount, makes an exception, however, in firmly believing that smaller towns and rural communities 'will not be post-war sufferers'.

"Most people think the boys and girls in uniform in this war will desert the towns they came from in 1945," he says. "But I think rather than those they may have had on the farm or in local grocery stores, they will come back to the towns."

Agnew reminds of that World War I song which went, 'How you gonna get down on the farm now that they've seen Paris,' but in addition to recalling that the smaller communities are not the farm, he adds that so many men after that war, it is likely the percentage of strays will be smaller this time, he adds. The boys saw Paris and other interesting places in the last war but in this one, Agnew points out, there

Cutting Operating Hours or Closing One Day Weekly a N.Y. Theatre Threat

M-G Beats Piracy Suit

Los Angeles, Jan. 18. Metro was absolved by a federal jury in a \$50,000 plagiarism suit brought by Mrs. Lysette Clymer, widow of John Clymer, screen writer, involving the authenticity of the Lyle Lammars-James Stewart starer, 'Come Live With Me.' Widow charged the screenplay was pirated from her late husband's story, 'Chimichilla.'

More Concessions From 'Big 5' Loom, Promise Changes

Washington, Jan. 18. The 'Big Five' and the Dept. of Justice are at loggerheads on several points after a four-hour meeting here yesterday (17), the upshot of which was a promise by the industry reps to submit an alternate offer Thursday or Friday.

Industry spokesmen, after making several proposals last week to Tom C. Clark, U. S. assistant attorney, in charge of the hearing, injected changes yesterday in their original plan. Changes will be included in the revised offer to be made later in the week.

According to Clark, major issues in dispute are the 'Big Five' and the Justice Dept. center primarily around arbitration rights, acquisition of new theatres and regional appeal boards.

Arbitration provisions sought by the major exhibitors are in variance with proposals made by the Independent Theatre Owners of America. The dispute is the 'Big Five' desire for a clause requiring Big Five to obtain court permission before purchasing or building any new houses.

Although Clark, is in favor of (Continued on page 42)

LOEW-HAKIM SETTING UP NEW PICT OUTFIT

Sacramento, Jan. 18. Loew-Hakim, Inc., new picture production company, filed incorporation papers here, with David L. Loew, Robert Hakim and David Tannenbaum named as directors. Papers call for 1,000 shares with an aggregate value of \$50,000. New outfit is negotiating for release through United Artists.

Borris Morros May Have Talked Himself Out of 2 Good Deals

Hollywood, Jan. 18. In his eagerness for a publicity buildup for his new independent production company, Boris Morros, has talked himself out of two counts and may have 'queered' one of his deals entirely.

His press-agented claim of United Artists release for his product has been refuted by officials of that company. An exclusive story he gave to a syndicated columnist, to the effect that Jack Benny and Fred Allen would appear in the film version of 'Of Thee I Sing,' which the player-producer is producing, as no deal has been made with Benny and premature publicity may have the props from under that deal.

Threat of forcing theatres in N. Y. to either curtail operating hours or close down entirely one day a week is reported in later theatre circles, where it's said that Mayor F. H. LaGuardia is probing the possibility of such measures as a means of saving costs.

There are also accounts that the city fathers are looking more askance than ever before at early Sunday openings. While most houses do not throw their doors open on Sunday until 12 noon or later, some frequently actually violate the law by admitting customers earlier than this. Warned from time to time about this, continued severe action may be taken, it's feared. Also, in managerial quarters it's understood that consideration is being given to restricting Sunday openings.


Since the war began a large number of theatres in the Greater N. Y. area, as well as in other cities, have been operating longer hours than before, with many additional houses now living on night performances. In the downtown area it's now no rarity to see openings as early as 8 a. m.

Aside from the fact that first-run houses in the Times Square area find enough customers on hand at the breakfast hour to warrant selling tickets as early as 8 or 8:30 a. m., operators have been encouraged to grind longer hours due to the fact that many pictures are now running longer than a year at first-class shows, the late performances not being worth the cost. However, they are being continued. Mayor La Guardia is also said to be taken cognizance of the late show, notably in the neighborhoods, on the ground that they are wasteful not only as to coal but in other ways, including electrical power, wear and tear on personnel, etc. Some managers are inclined to agree with this view.


In World War I, numerous theatres closed down one day a week as a conservation measure. It has been talked of now and then since the present war began but so far only a comparatively few houses have voluntarily taken this action.

RAY GRUFFITH COMING BACK AS PRODUCER

Hollywood, Jan. 18. Raymond Griffith, inactive in pictures for three years, is returning as an independent producer, with a deal understood to be worth \$50,000. Former actor, Griffith functioned as a producer for several years at 20th-Fox.



1943 saw 94% of our product go to the war effort, but 1944 will find us backing the Fourth War Loan 100%...and more, if that's possible.



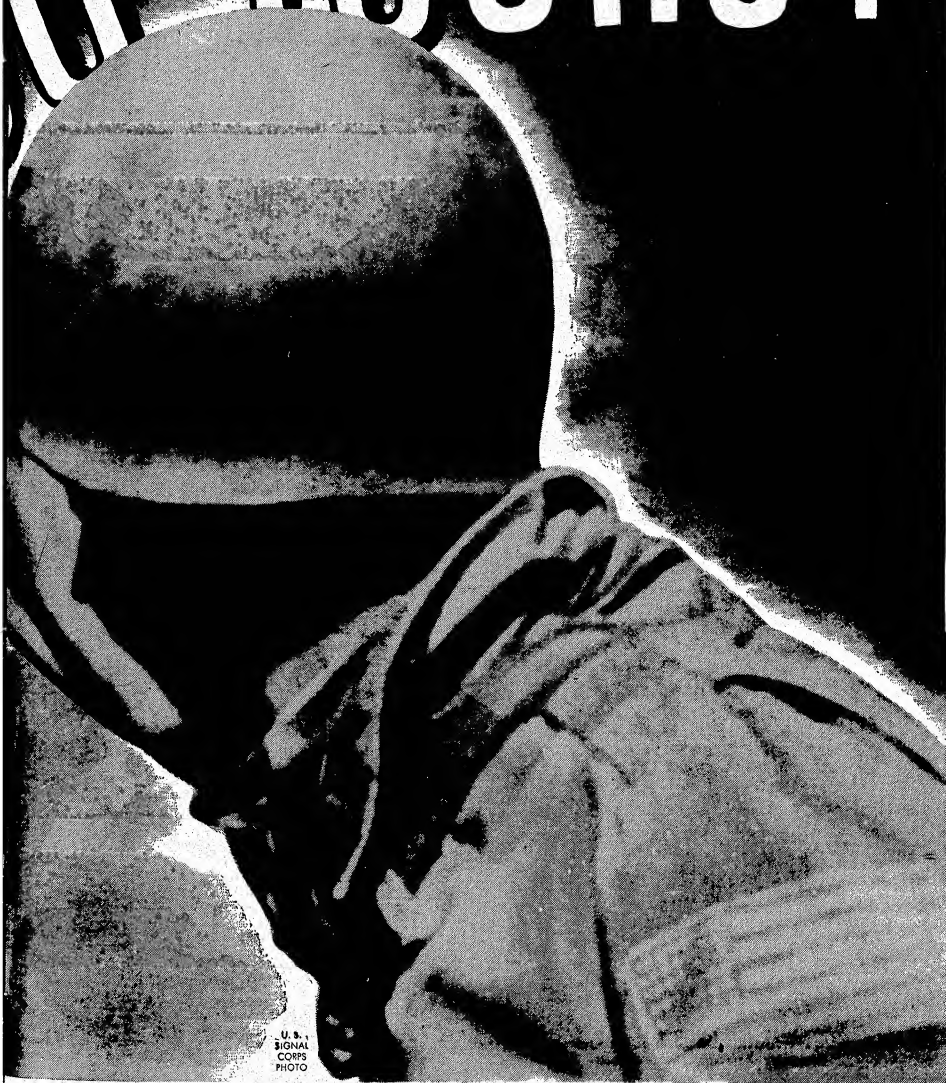
Walt Disney Productions

"I'm doing
my job -

WILL YOU D

Sell a
Bond
for
Every
Seat!

DO YOURS?



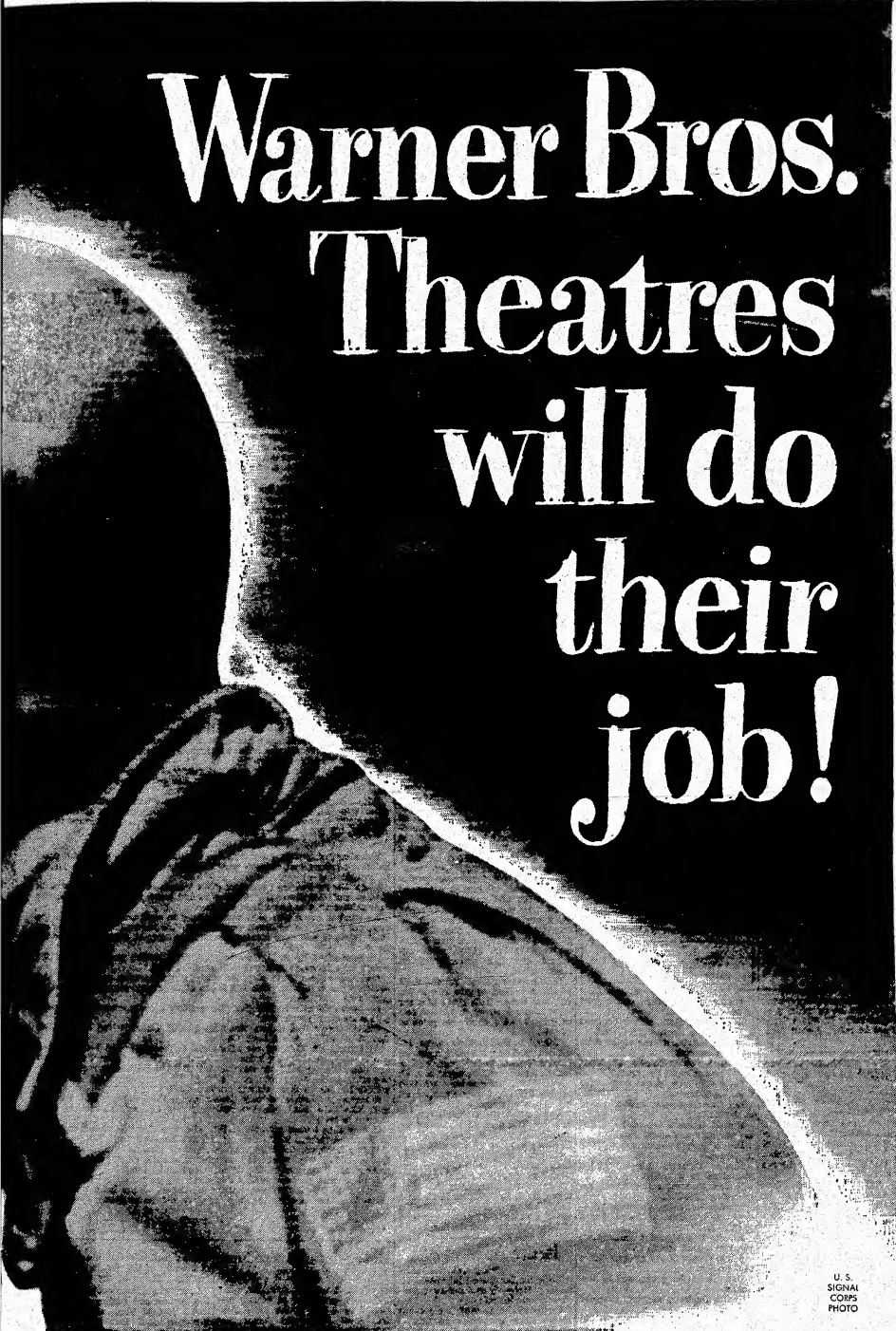
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SIGNAL
CORPS
PHOTO

Sell a
Bond
for
Every
Seat!



THIS ADVERTISEMENT, TOO, IS BY WARNER BROS. IN THE INTEREST OF THE 4TH WAR LOAN
(AND COUNT US IN ON 'THE MARCH OF DIMES'!)

Warner Bros. Theatres will do their job!



U. S.
SIGNAL
CORPS
PHOTO

Lefty Recalls Wisecrack Nifties

Of Willie Collier, 'King of Witland'

LAURIE, JR. Coolacres, Cal.
 ness that me and Aggie heard about on
 upstairs'. In my book he was the greatest
 e was America's supreme nifty, the King
 observations that he made rushes through
 half a century of friendship with this
 as one of our greatest farceurs and light
 play playwright and director

Collier's right name was William Morencient. He took the stage name of Collier, Edmund Collier. Bill was very supercilious without crossing himself and touching himself. He would hide in a closet or pull the covers over his head. He always went to bed with all the lights on. He would put the lights out. His first wife

ngaroo Girl—she did a sensational dance. When she died he married Paula Marr, who was a great baseball fan, and never missed a word of his health started to fail and he couldn't go on and would put down many a big bet on the great fight fan and once had his show. He was sure to see the Jeffries-Johnson fight.

With Hartley Manners. He took it on himself of eliminating Hartley's lines one by one. In New York he told one of the actors who still Manners wrote to cut it out. When the actor cuts the last Mannerism out of this show on a Christmas Eve, and right after New

...discussing music and singers at the Lamb
...who understands the management of h
...st. 'It ought to be the same way with
...Pat, was on his 26th day of a hunger
...any day, Collier saw an opening of
...How is the show?' I asked him. And B

about Nance
did he know Nance O'Neill? 'What's his name?'
man, he claimed that G.M.C. stood for Good

day and said, 'I just saw Marc Klav and me with their backs to each other.' The Yacht club, he called on a well known spoke for nearly an hour. Then Bill called. He spoke almost as long as the admiral notified. 'Now I know what they mean Navy forever.' In Hollywood, he said he was invited for dinner, and everything was done for it, instead of serving finger bowls after the one of his many marriages, he invited me to one of your wedding.

self. One Friday evening Collier sat at a table in the restaurant and looking at a menu. He turned to me and said: 'I want a school of fish.'

th one of those light polo coats with pea
wonderful what they can do with an o
rted his speech at a Friars banquet wi
llier leaned over to him and said, 'I
someone.'
asn't doing so well and remarked to th
oor house. 'We have \$1,200 in the hous
e must have dropped a \$1,000 bill on th

ran, the noted British producer, what Bill said. 'A boat,' he said the play was a success but that is one of the classic gags that's been done before. 'He couldn't draw a crowd if he was paid me \$5,000,' Cohan wired back, 'What

Collier said, 'What's the matter, Al, you boys are at the other end of the platform.' said Al 'I saw your show. Al and

Collier was telling, and one of the crowd, contrary,' said Collier, 'let him do what he wants to.' The man shook his hand and said, 'mean TWO thousand,' said Bill. At that point, he was playing in a new show, and he said, 'tonight. That's the only time he is going to play. Good tonight only.'

George M. Cohan. I can hear 'em sing
' like they did in so many Frolics and
Your pal,
Lefty.

heating and air conditioning plant at the rear of the theatre and spread rapidly throughout the building.

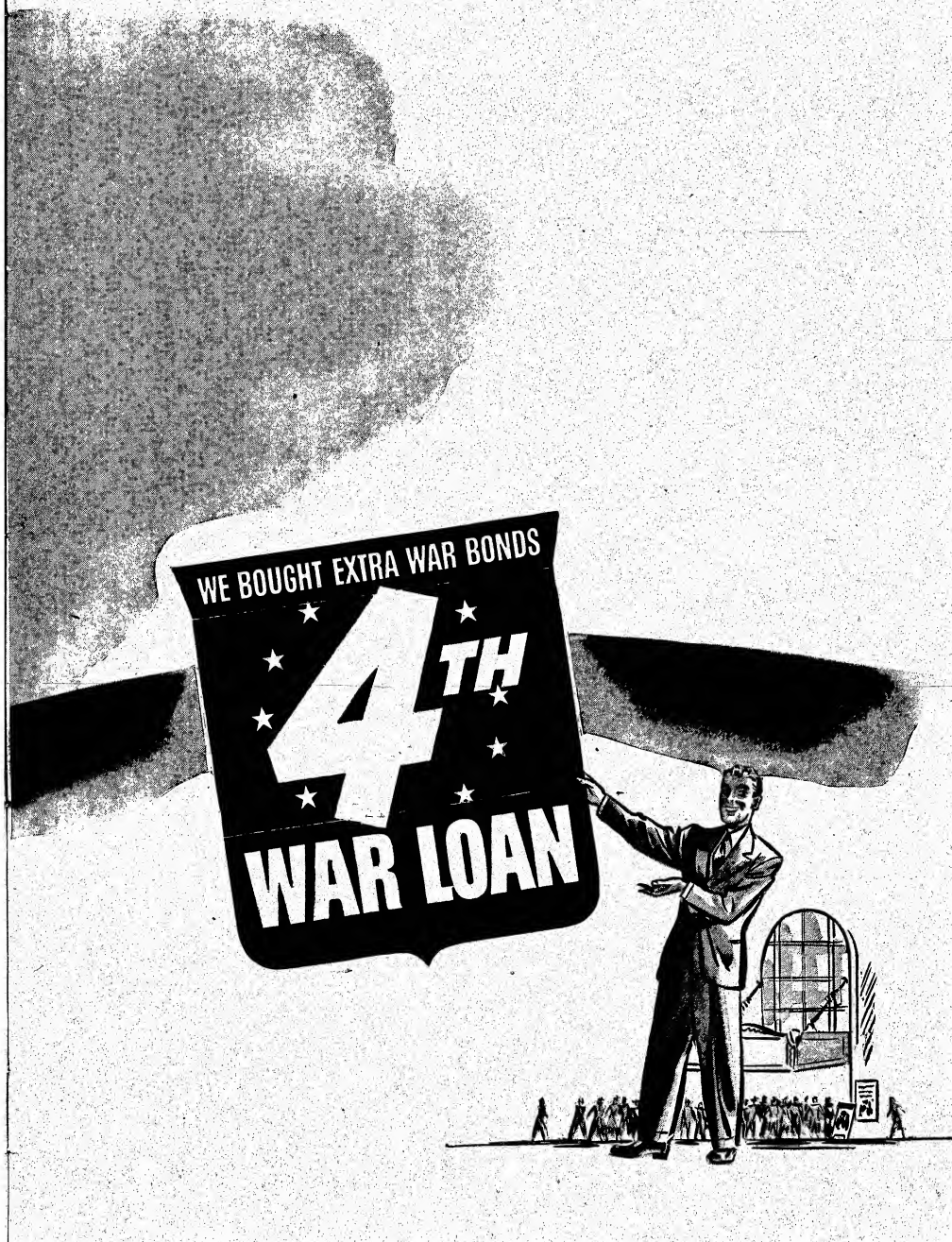
18. Loss included two projectors, sea-
was the heating and cooling system and
hea- 20,000 feet of film. George Jones,
last manager, said loss was partial



We did it before...
we'll do it again
on the

4th WAR LOAN!





A
4th WAR LOAN
BOND
FOR EVERY SEAT!



**There
are no
words
more
eloquent
than these.....**

Let's all back the attack

OUR GOAL: A BOND FOR EVERY SEAT!

...and
...france. We will welcome them as they
...choose to come into the world family of
...democratic nations.

No power on earth can prevent our destroying
the German armies by land, their U-boats by sea,
and their war plants from the air. Our attacks
will be relentless and increasing.

Emerging from these friendly conferences we
look with confidence to the day when all the
peoples of the world may live free lives untouched
by tyranny and according to their varying desires
and their own consciences.


We came here with hope and determination. We
leave here friends in fact, in spirit, and in purpose.

Signed at Teheran, Dec. 1, 1943.

ROOSEVELT, STALIN, CHURCHILL.

ack! 4th WAR LOAN

THIS ADVERTISEMENT CONTRIBUTED BY 20th CENTURY-FOX



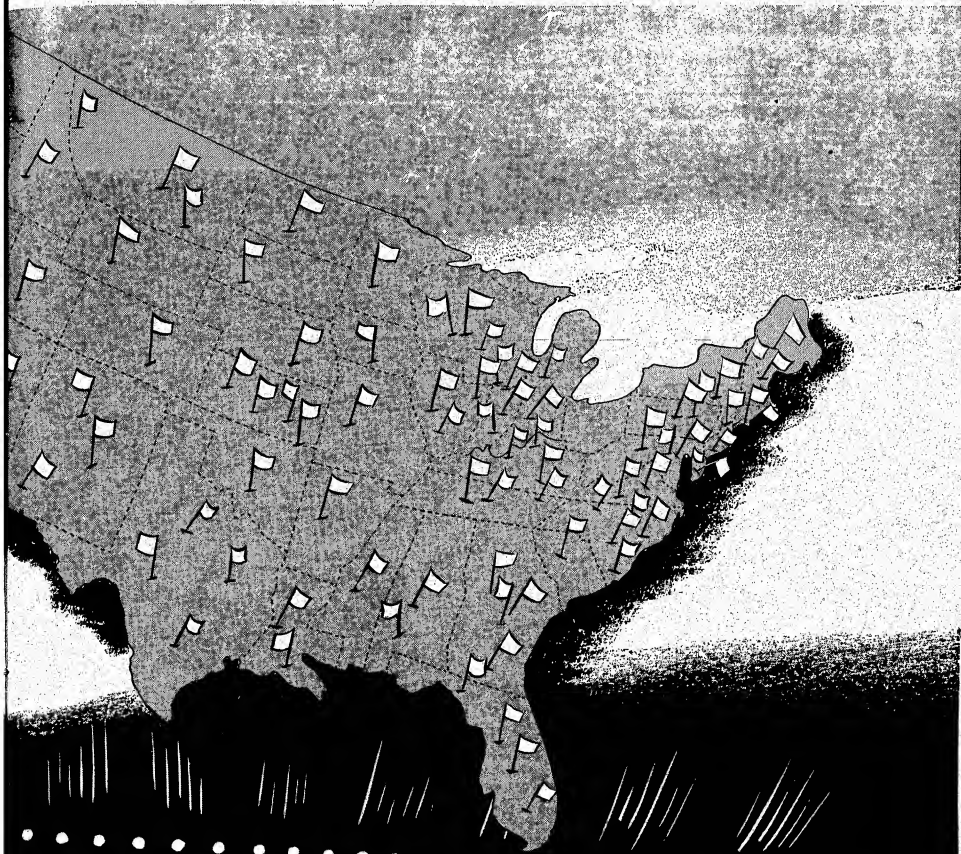
BEHIND
THE
SECOND
FRONT

are

16,000

Let's all back the attack

OUR GOAL: A BOND FOR EVERY SEAT!



NO OTHER FRONTS

! **4th** **WAR LOAN**

THIS ADVERTISEMENT CONTRIBUTED BY NATIONAL THEATRES, INC.

Jean Yarbrough will direct 'L. Vegas,' slated to start Jan. 24.

Tokyo's Terrific \$38,000, ops Frisco; 'Gangway' Vaude Big 32C, 'Star 25C

San Francisco, Jan. 18. "Destination Tokyo" (RKO) (24 wk), strong at Paramount. Holdovers still are doing well. Third and fourth week in some cases.

Estimates for This Week
 State (F.W.C.) (5000; 55-75)—"Destination Tokyo" (WB). Terrific \$38,000. Last week, \$11,000. (RKO) (24 wk), strong at Paramount. Holdovers still are doing well. Third and fourth week in some cases.

Estimates for This Week
 Paramount (F.W.C.) (2470; 55-75)—"Tokyo's Terrific" (WB). Terrific \$38,000. Last week, \$11,000. (RKO) (24 wk), strong at Paramount. Holdovers still are doing well. Third and fourth week in some cases.

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Key City Grosses

Estimated Total Gross
 This Week—\$200,400
 (Based on 197 cities, including N. Y.)
Top Gross Same Week
 Last Year—\$223,900
 (Based on 25 cities, 174 theatres)

'LODGER' FAIR 9C IN BALTO

Baltimore, Jan. 18. First snowfall of the season hit weekend trade. Of newcomers, "Lodger" is only fair at Lowe's Century. The "Lodger" is strong at the small New. Holdovers are holding up.

Estimates for This Week
 Century (Loews-UA) (3,000; 17-55)—"Lodger" (M-G). Getting some bite at indicated \$14,000. Last week, second of "Thousands Cheer" (M-G), strong \$14,000.
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wk), Roxy \$15,000 following bright \$18,000 in original car. (RKO) (24 wk), looking for better \$18,000. Last week, around \$20,000, sock. (RKO) opened \$18,000.

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'HIGHER' OKAY 10 1/2 C IN MPLS.

Minneapolis, Jan. 18. "Higher and Higher" and "Thank Lucky Stars" are the only important current newcomers. Both apparently have what it takes, and probably would have clear sailing even under the best of circumstances.

Estimates for This Week
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'Jack London' Robust \$42,500 in L.A., 'Heat's On' Hot 36C, Both in 75 Spots; 'Time Love Brisk 34 1/2 C, H.O. in Two

Broadway Grosses

Estimated Total Gross
 This Week—\$555,500
 (Based on 14 theatres)
Total Gross Same Week
 Last Year—\$468,000
 (Based on 13 theatres)

'WOMAN' BOFF 22C, DEVEL

Denver, Jan. 18. "What Woman" heading dual combat. "Higher and Higher" is paying town with big total at Denver also. "Higher and Higher" which opened nice at the Orpheum, began tapering off after Sunday afternoon.

Estimates for This Week
 Aladdin (F.W.C.) (1,400; 30-45)—"What Woman" (WB) and "She's for Me" (M-G) at each Denver. Equally, "Higher and Higher" (WB) at the Orpheum. "Gang's All Here" (20th) and "Thank Love" (WB), moveover from Denver. "Higher and Higher" (WB) at the Orpheum. "Gang's All Here" (20th) and "Thank Love" (WB), moveover from Denver.

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Los Angeles, Jan. 18. Holdovers and moveovers are occupying most of local front situations. With only one new picture spotted in six of top spots. This accounts, perhaps, for the heavy business being racked up by "Jack London" and "Swingtime Johnny" at the State. "Higher and Higher" and "Heat's On" are "Everybody Happy" and "Swingtime Johnny" at the State. "Higher and Higher" and "Heat's On" are "Everybody Happy" and "Swingtime Johnny" at the State.

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NATIONAL BOX OFFICE SURVEY

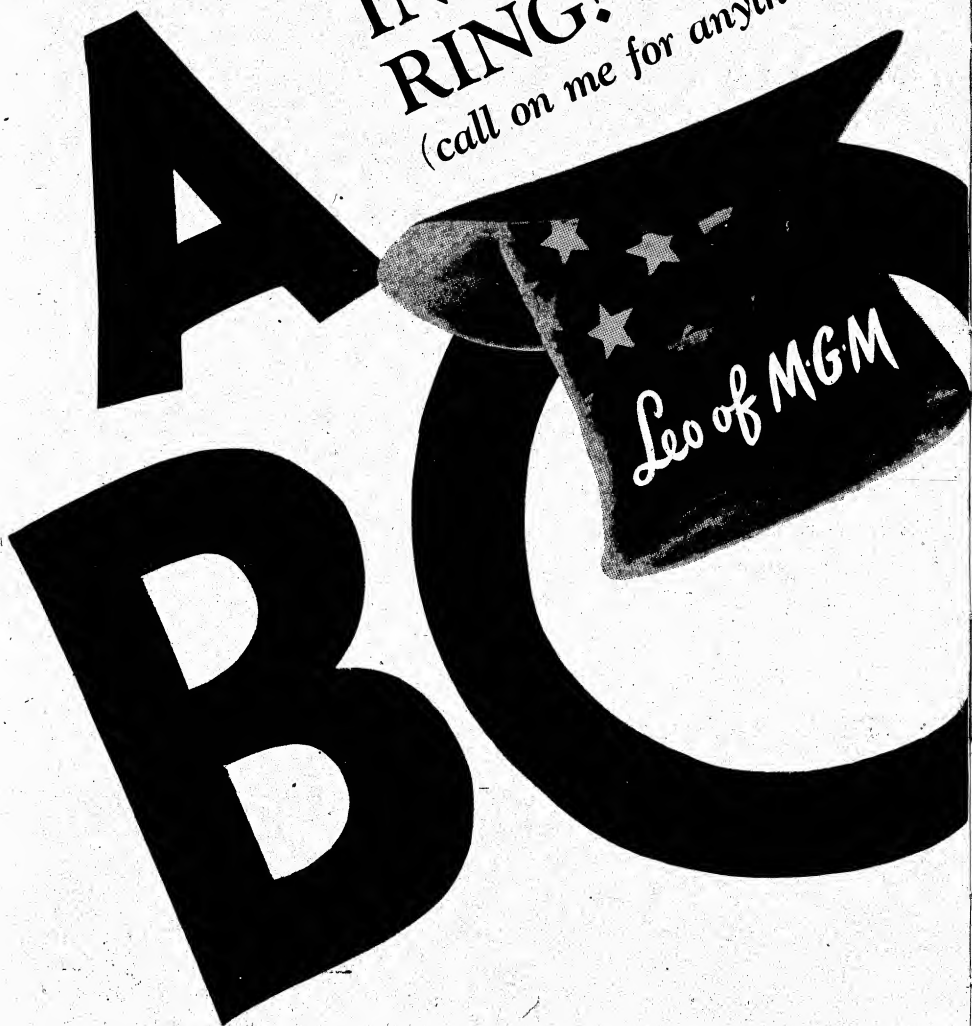
San Francisco and K. C., where leader, "Cheer" still is winning, opens at strong \$19,000 in Portland, an estimated net date. "Gang's All Here" at Frisco and sock \$28,000. Chi. "Woman" is picking up \$20,000 in Newark. \$14,000 in K. C. \$12,000 in Louisville (topper), \$22,000 in Wash., next \$15,000 in Pitt. \$12,500 in Indianapolis and \$22,000 in Denver, pacing last.

Cine Draws O.&J.

Hollywood, Jan. 18. Universal head Edward Cling directed "Heat's On" but not a trace of the Olsen & Johnson stars.

"MY HAT'S
IN THE
RING!

(call on me for anything!)"





LOEW'S THEATRES • METROGOLDWYN-MAYER PICTURES
(And we'll be marching in the MARCH OF DIMES, too!)

THANKS, for

Tarawa

Araue

Picity

Palerno

Makin

Naples

Saidor

Empress Augusta Bay

New Georgia

Guadalcanal

French Morocco

The Coral Sea

The Bismarck Sea

The Battle of the Atlantic

WE'LL DO THE SAME FOR YOU—

4th War Loan

PARAMOUNT Will Help Sell A Bond For Every Seat—A Billion
For Each Victory...And We'll Be Marching In The March Of Dimes, Too



YANKS

This space, which would ordinarily be used to advertise Paramount Pictures, has been donated by Paramount for the promotion of the 4th War Loan.

Tunisia

Algeria

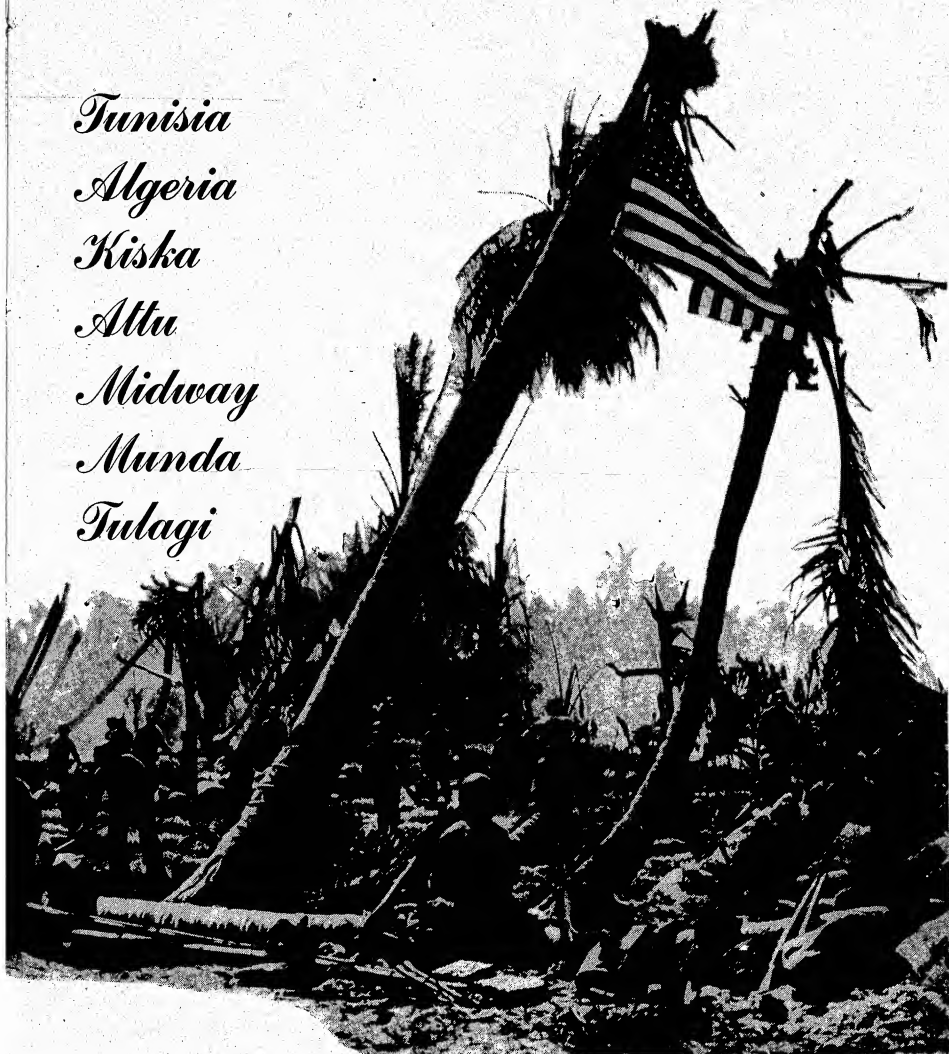
Kiska

Attu

Midway

Munda

Tulagi



Not if we
BUY MORE!

*posed
by*
NANCY
KELLY



Honored Bondsmen of the Day

Harry Sieghman, Ritz theatre, Stuen Island, N. Y.—Activities here include the organization of business, friends and club groups with a quota to reach. Up to Jan. 15 \$100,000 had been pledged. An all-day double, the show will be made. Bond, stage and screen show is scheduled Feb. 8, with the house lights on the gross. The show will be donated by business groups to be auctioned off to highest bidders. The grand finale will be a show with civic groups participating. Lobby and booths are manned at all hours for uniformity. The show will be screened at all shows supplemented by talks.

Lois, Dancin, Boulevard theatre, Los Angeles—By Jan. 1 the Boulevard had a bond booth and display in the foyer, with banners, marquee and valances. Set in Fourth Loan copy. A mobile unit for house-to-house canvass was arranged for and two days weekly for bond selling in two schools added to the itinerary. Bond rallies at two churches and the full cooperation of local merchants and professional men. At the theatre, the show will be planned by the Merchants Association, in addition to bond sales by the show staff during every performance.

Louis Sharnoff, Dallas—From his business words, word of mouth, bond sales practically as soon as the show begins start.

Randolph Miller, Strand, New Britain, Conn.—Bond sales are made by members of the local clubs and organizations of various kinds, such as auxiliary policemen, volunteer fire, church groups, and local legionnaires and vet organizations. Lions, Rotarians and other groups are also active in the sale of bonds. Rallies on the stage with prominent speakers will be made by the entire staff. The show is in a bond atmosphere. A lobby display with names of localities killed in the war has copy not named. "In Memoriam," Buy Bonds Now So That They Will Not Buy Bonds.

Richard Feldman, Keith's Syracuse, Theatre—Theatre is in a bond atmosphere with the help of the local WAC Public. The show have been arranged to drive. Penny postcards have been placed to previous bond buyers to get additional publicity. The show is in a bond atmosphere. The theatre's assistants all calls with "Have You purchased an extra bond?" We are ready to serve you! Promoting a newspaper contest planning sales of bonds, radio spots arranged. Post stunt is a broadcast via short-wave from London from local boys. The show is in a bond atmosphere. The theatre's assistants all calls with "Have You purchased an extra bond?" We are ready to serve you! Promoting a newspaper contest planning sales of bonds, radio spots arranged. Post stunt is a broadcast via short-wave from London from local boys.

Ben Stein, Rockne theatre, Chicago—Theatre is in a bond atmosphere. The show is in a bond atmosphere. The theatre's assistants all calls with "Have You purchased an extra bond?" We are ready to serve you! Promoting a newspaper contest planning sales of bonds, radio spots arranged. Post stunt is a broadcast via short-wave from London from local boys.

Boyle, Portland, Ore.—Has arranged with first-run downtown Portland theatres to stage a bond booth. The show is in a bond atmosphere. The theatre's assistants all calls with "Have You purchased an extra bond?" We are ready to serve you! Promoting a newspaper contest planning sales of bonds, radio spots arranged. Post stunt is a broadcast via short-wave from London from local boys.

More Interests Go In—Interstate Circuit, lost several of its first to the service. Booking of first show on Double Street and Venn Gregg to the navy and Jimmy Brunsell to the marines. From the marines, Lynn Harris was induced into army.

Bonds for Babies

Volunteering for the RKO Theatres Baby Beauty Bond contest (Metropolitan N. Y. area and Westchester) last night, yesterday.

Purchasers of bonds at RKO theatres for the continuation of the War Loan campaign will be entered on behalf of their favorite baby. A \$25 bond is \$100 value in bonds. Bonds of higher value rating in proportion. It is not necessary to buy bonds at RKO theatres to purchase a bond, to vote or to enter a child in the contest. Entrants are being taken until Jan. 23.

Irving Berlin Shows

Monopede Dancer-Hero

At Lunch, 'Army' Show

Irving Berlin reports from Bourne-mouth, England, on the most emotional incident of his life which was even more effective than a similar episode in his own picture. This is the Army.

Berlin took time out from tour of 'Army' show, currently in England, to visit Capt. Henry W. Dick, AAF bombardier who lost his leg in a bomber crash returning from a raid on Berlin.

Dick was a dancer who had appeared in several Broadway shows among them "Thumbs Up," "Leave It to Me," "Keep Off the Grass," "Foggy and Higher," "All in Fun" and "On Your Toes."

Berlin lunched with Dick and invited him to be his guest at that evening's performance of 'Army' in Boston.

Duplication of his film's episode took place when Dick joined the group on stage, covering all important phases of the past during the playing of "The Star Spangled Banner" and "God Save the King." The show is in a bond atmosphere. The theatre's assistants all calls with "Have You purchased an extra bond?" We are ready to serve you! Promoting a newspaper contest planning sales of bonds, radio spots arranged. Post stunt is a broadcast via short-wave from London from local boys.

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How to Use Seat Chart

By ERNEST EMBLING
(Artistic Director, Advertising Publicity, Loews Theatres)

The principal interest of motion picture theatres in the Fourth War Loan campaign is to sell as many bonds as possible. As a means to this end, the goal has been set: "A Bond For Every Seat." Primarily, it is the seat which is the key, but the public can be invited to participate through the graphic lobby display which is illustrated in the campaign book and now being distributed in hundreds of theatres.

At the same time, the exhibitor is asked to buy an extra bond during the campaign and have the name of someone in service inscribed on a huge seating sign erected in the theatre lobby. Some theatres have utilized the slogan—"A Bond For Every Seat"—a hero For Every Seat."

The size of your seating chart, engraving must be determined by space limitations. For smaller lobbies, a 40x60 may be used, however. If space is available, the chart should approximate a six-foot by six-foot. The larger the chart, the more the exhibitor is able to display the name of the serviceman or woman may be written into a square. The size of the chart will be filled in with water color or gouache sketches.

It is generally believed that the seating chart blowup in theatre lobbies is one of the most colorful and show-stopping features of the Fourth War Loan campaign. To thoroughly dramatize the seating chart, plans have been made to erect a miniature reproduction of these charts at the theatre stages as an important part of the lobby display. The chart will be placed in the lobby, and the exhibitor will keep the seating chart in the picture completely draped, unveiling it only at the start of their bond sales.

Seat Charts

Continued from page 4

ties are planned for each day of the campaign. The chart should be a show-stopping feature of the lobby display. It can be just as effective for you to place the chart in the lobby as it can be in the lobby square.

New York theatres are putting up 15-foot charts to display the names of the bond buyers. The chart will be placed in the lobby, and the exhibitor will keep the seating chart in the picture completely draped, unveiling it only at the start of their bond sales.

Get your theatres together in cities and towns all over your state. Erect a boardward along your lines.

Work activities Committee has issued a 15-point reminder to exhibitors covering all important phases of the industry's Fourth War Loan campaign. Following points are emphasized:

1. Read your Fourth War Loan press book thoroughly.

2. Make your theatre an issuing agency.

3. Develop new ideas for your campaign.

4. Set your showmanship efforts high enough to win a place among the "Honored Hundred."

5. Keep your theatre's seat chart posted with immediate and regular bond sales.

6. Buy one or more bond premiums.

7. Invite local service heroes to your work out cooperative Fourth War Loan.

8. Stimulate bond selling competition among your staff.

9. Buy extra bonds yourself and ask your employees to do likewise.

10. Keep your bond booth active.

11. Buy extra bonds yourself and ask your employees to do likewise.

12. Slug your ads with bond copy.

13. Hang the Treasury Department's "Buy Bonds" Fourth War Loan seal in your lobby.

14. Plan an all-out, one-day bond selling campaign.

15. Buy extra bonds yourself and ask your employees to do likewise.

16. Buy extra bonds yourself and ask your employees to do likewise.

17. Buy extra bonds yourself and ask your employees to do likewise.

18. Buy extra bonds yourself and ask your employees to do likewise.

19. Buy extra bonds yourself and ask your employees to do likewise.

20. Buy extra bonds yourself and ask your employees to do likewise.

WAC Report Reveals 507 Prints Of Feature Pix Turned Over to GI's

Washington, Jan. 18.

'Just Selling Bonds'

Charles Reagan, Paramount sales manager, told B. W. Sturdivant, Jr., of the War Loan drive, that the industry director, that the industry director has slowed down deals.

Sturdivant said, "Every day in the film industry is so busy selling their own product, they haven't much time for selling bonds."

From the outbreak of war to Dec. 31, 1943, the industry presented 9,507 prints of 16 mm. This means 9,507 prints of feature pix, together with accompanying shorts and newsreels to send out the programs. In addition to the features, 13,027 prints of shorts were donated. A breakdown shows the following:

During 1943, the industry delivered to the Army Overseas Exchange in New York 9,507 prints of 21st current features. The included 5,089 prints of 176 features produced in 1943, 1,000 prints of 176 features in 1943-44, and 900 prints of 424 prints produced late in 1943 and delivered to the Army during the first quarter of 1944.

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The first comprehensive picture of the huge gift of 16 mm. films by Hollywood to the War Loan drive, the industry issued last Sunday, 1943 by WAC.

The report also discloses that the industry has been giving new pictures to the War Loan drive. The industry has been giving new pictures to the War Loan drive. The industry has been giving new pictures to the War Loan drive.

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THE GOAL OF THE MOTION PICTURE INDUSTRY "A BOND FOR EVERY SEAT"

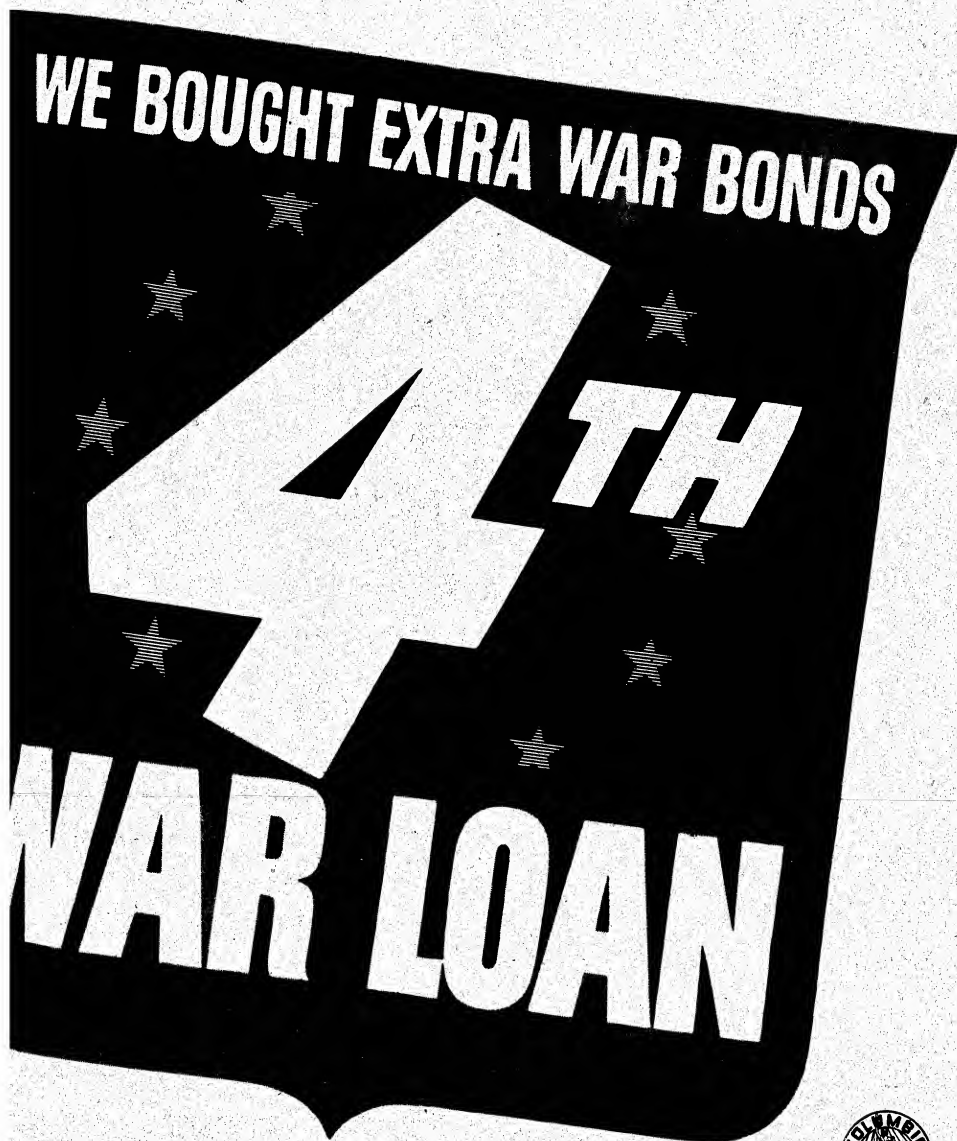
A Shield displayed by

* **11,500,000**

Movie Theatre Goers

* Approximate number of theatre seats in the United States

LET'S ALL BACK THE ATTACK

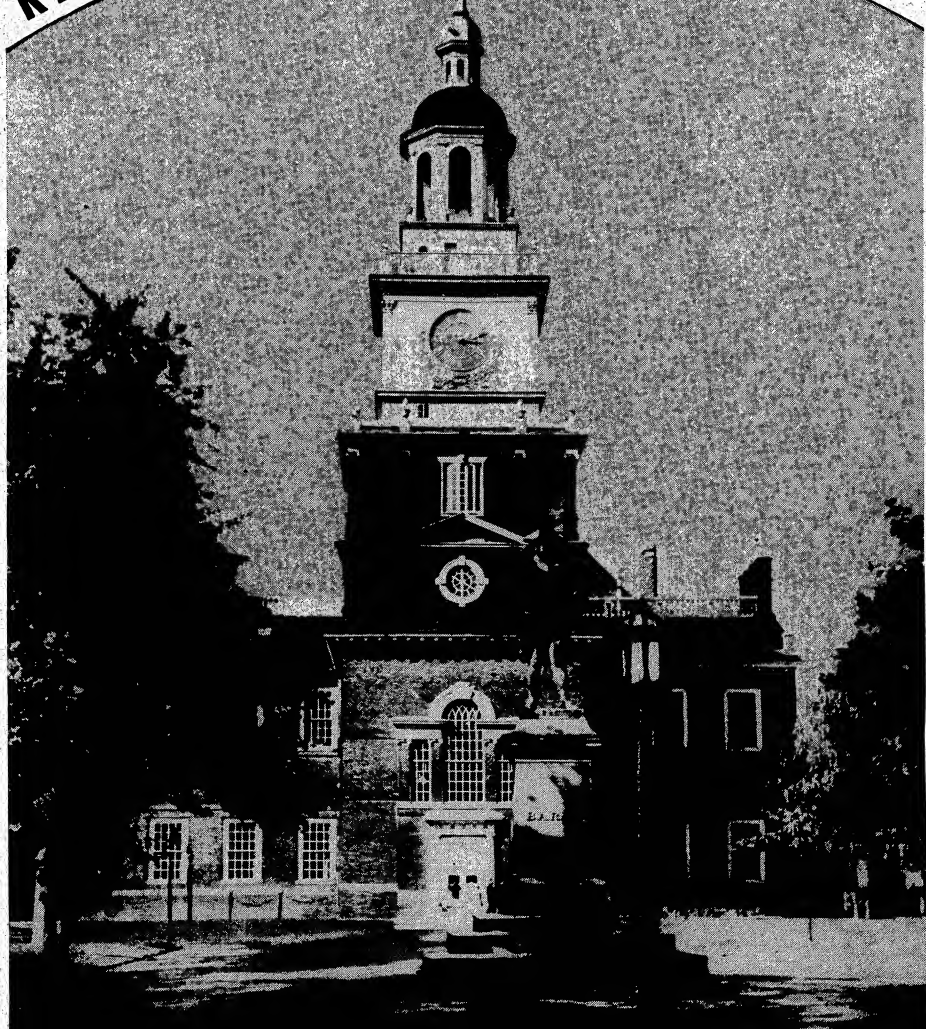


FREE TO BOND BUYERS

The Treasury's War Finance Committee is printing millions of duplicates of these shields, in red, white and blue, which will be given to bond buyers. You can get all you want from your local War Finance Committee...Get 'em. Your patrons will want 'em!

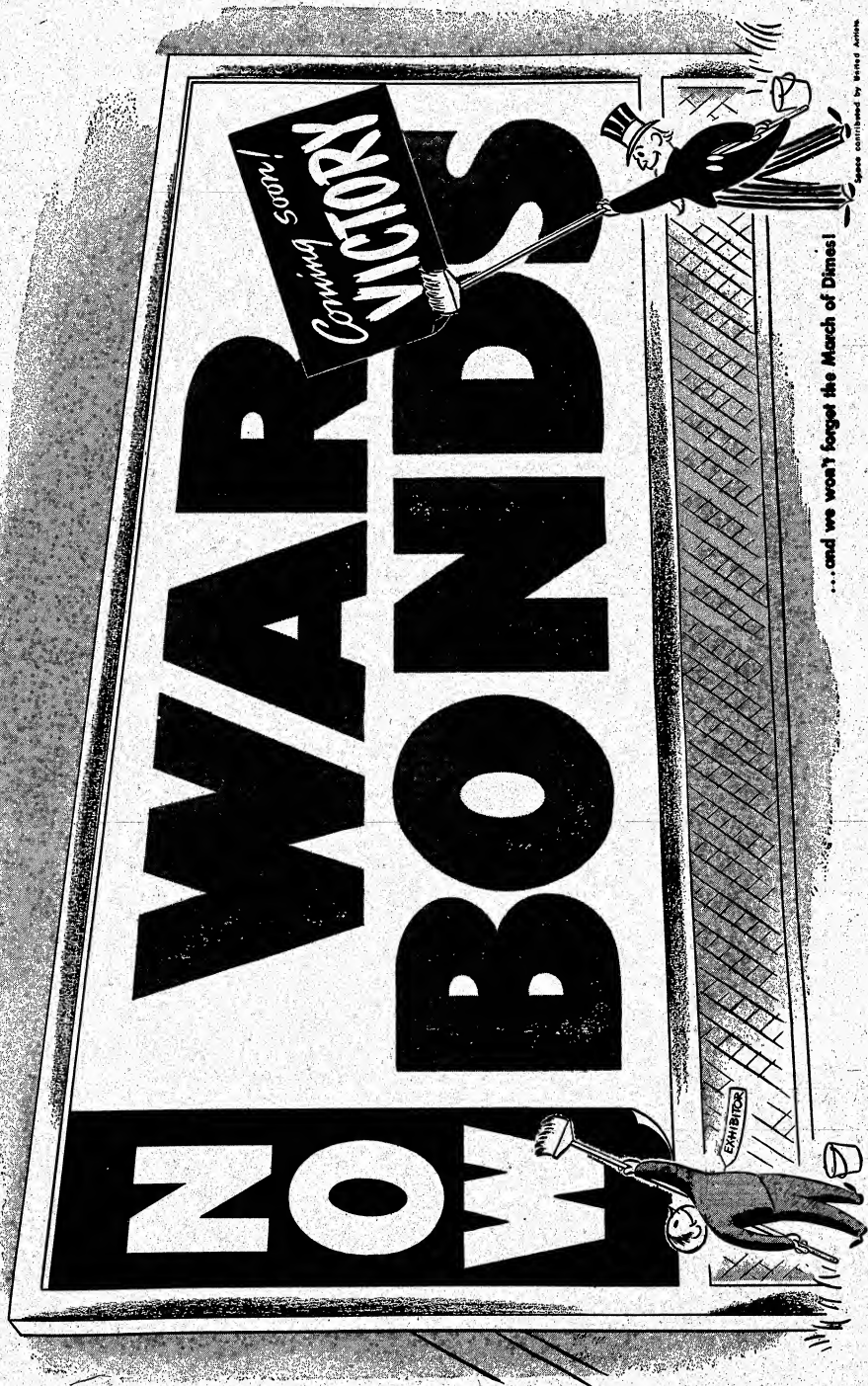
This space contributed by Columbia Pictures Corp.

KEEP THE LIBERTY BELL RINGING!



GET BEHIND THE FOURTH WAR BOND DRIVE!

REPUBLIC PICTURES CORPORATION



Space contributed by United Artists

Inside Stuff—Pictures

George Frazier, who did the Life layout on comedians last week—with Bob Hope on the cover—knew the Life editors grief more from this omitted, but surprised the Life experience more the manner, in which all and sundry differed on who were the really representative comedians. The major beat came from friends of Ed Gardner, but it should be added that Gardner was omitted chiefly because of a poor picture.

Speaking of bad stuff, friends of Milton Berle have protested on that goofy one he posed for, but Life laughs it off by stating that this was the comedian's own idea. Abbott & Costello were omitted for the same reason as Gardner (poor pic), but Cantor, Jessel, et al., were left out for other reasons. On the other hand, certain comics found themselves requested, but with injudicious consultations. All admit that W. C. Fields full page shot is a lulu.

Pan of RKO's 'Gangway for Tomorrow', written by Harold V. Cohen of Pittsburgh Post-Gazette, brought a letter of explanation from Arch Oboler, who was actor-credited as the author. Review had commented on the startling lack of originality in the script for a fellow of Oboler's reputation, and after stating 'that I am not in disagreement with a word of it (the review) in so far as it concerns the picture as a whole', Oboler went on to disclaim any of the credit, except about 20% worth, for the script. "... And I assure you that the next time you see my name on a strip of celluloid, what will be on that screen will be at least 90% of my product."

Universal's 'Gung Ho', a yarn about Col. Evans Carlson's Makin Island Raiders, had its origin as a trademark of the Japanese invasion in China known as the Chinese Industrial Cooperatives. It is a slogan used by Chinese guerrilla fighters, and is not of Japanese origin, as indicated in a 'Variety' review of 'Gung Ho' last Dec. 22, and which was, incidentally, impressed with the Gung Ho spirit of the Chinese in producing lead mines, grenades, etc., in aid of the fighting forces, that he taught the spirit to the men who formed his Makin Island battalion.

Mark Hellinger couldn't get away from his father-in-law Nick Gluck's funeral services and the Y remembrance for Boris Shur against Gladys (Mrs. Hellinger) while the funeral arrangements were made. Glad was 56, retired, and a Jersey resident. Plans reservations for both Hellingers were unavailable. Hellinger was on his way to New York yesterday. His wife was slated to return to Hollywood yesterday (Tues.), depending on traveling accommodations back west.

An unusual plug for a picture current on Broadway was the lead editorial in the N. Y. Daily Mirror Monday (17) concerning juvenile delinquency and the first to bear the subject matter in the title, 'Are You Children?'. The fab, mentioning that the picture is now showing at the Globe, N. Y., referred to it as 'a powerful, realistic and thought-provoking film'. Mirror goes on to cite some statistics showing the increase in juve delinquency since 1931.

It took quite some sleuthing by the phone company, plus broker Al Geitzky's own ingenuity to finally get hold of Al Jolson on Dec. 31, the last day when certain stock transactions could be consummated for the 1940 year. After a number of abortive attempts, Geitz thought of Tropical Park, in Miami, and that's where he finally got the star to the phone for his OK on certain brokerage matters.

Technical trouble, caused by the shooting of a water ballet in Technicolor, stretched the original 90-day filming schedule of 'Mr. Coon' to its full month. It took 100 days to train a mermaid to perform a swimming routine, which required special photographic equipment, including a submarine camera and an overhead camera.

New York Theatres

LAST WEEK!

4th WEEK

CARY GRANT
JOHN GARFIELD

In Warner Bros. Bldg.

"DESTINATION TOKYO"

IN PERSON

CHARLIE BARNET & Orc

Also Ella Mae Morse
Lowe, Hite & Stanley

Doors Open STRAND 8:15 & 4th

"FOR WHOM THE BELL TOLLS"

Continues Performances from 10th and

RIVOLI B'way & 49th St.

On the Street 5th Ave

STREET TRACY

JERRY DUNNE

KATHLEEN BRADY

Richard NIMMER

LLOYD HOLTZ

and others

A Guy Named Joe

Paramount's

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and others

"Attention!"

THE FACILITIES OF
NATIONAL SCREEN SERVICE
ARE BEING DONATED TO
HELP the GOVERNMENT
in the

4TH WAR LOAN DRIVE

Contact your nearest N. S. S. Exchange where a
full line of accessories are available to help you
put over this drive.



"SELL A BOND FOR EVERY SEAT"

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

"AND WE WILL BE MARCHING IN THE MARCH OF DIMES TOO"

STREET NEWS

The Man Who Didn't Go to Dinner

A network exec has been taking a terrific ribbing the past week, and well he might. It all stems from his being slow on the uptake.

The exec in question showed up at the Wednesday (12) afternoon cocktail party which Owens-Illinois and CBS tossed at the Berkshire hotel, N. Y., for Alfred Drake on behalf of the CBS-Broadway 'Matinee' program on which Drake is starred. Femme star of one of Broadway's top melodramas also showed up, in fact, provided the life of the party. There were plenty of envious eyes cast in the direction of the network official, who had only then been introduced to the current Broadway host, when he was seen leaving the party with her.

On the way down to the hotel lobby in the elevator the gal asked the network biggie where he was headed for. 'I'm going to Grand Central,' he responded, and he in turn put the same question to her. 'Oh, I'm going to have dinner, then go on to the show,' she replied.

When they reached the outside of the hotel and a cab pulled up, the network rep pipped: 'Well, since you've got to have dinner and get to your show, you better take the first cab.'

Woodbury Says No Soap on Jive, Won't Drive Fans Into Lather

The Sunday night Blue network 'Basin Street' show is undergoing a gradual face-lifting in an effort to bring program out of the 'boogie' sex division and attract more adult listeners with increased pocketbook power.

Sponsor, which it's reported, that past recent on eye music from the Paul LaFarge toolers to much more relaxed and tasteful to provide attractive content to bring listeners back week after week.

First step in reviving format was introduction, Jan. 2, of Richard Dubouche Montgomery, Negro comic role of 'Carmen Jones', in handyman role for gagging with Milton Cross. Montgomery, cast as Teakowsky (P. T. 'Toscanini') Johnson, newcomer to network radio, is a pinhead 'Roster' type, and 'Roster' has been signed for the Billy Ross smash was active in niterly entertainment circles.

Lennox & Mitchell, holders of 'Basin Street', are seeking other characters to insert into the program to build interest in the show. It is writing Jax Sommers also is being used as comic-music but will continue 'tasteful' policy for guests on the show.

Lavalle combo has been sweetened up with addition of eight fiddle and six in for more commercial song selections picking 'top' and show tunes rather than jazz idiosyncrasy here featured in line with 'Basin Street' ball.

Although sponsor and agency refuse to admit publicly that there is such a thing as a Fred Allen program competing, its general concept is that 'Basin Street' bows into the tremendous audience following the 10-11 P. m. sign-off for 'Basin Street' segment of this 15 minutes later, when the Texaco show comes on over CBS.

If successful in creating new followers capable of following a show, it will be made longer, to hold back any dynamite for this portion, to be limited to 15 minutes of air time. No more than 15 minutes of air time. No more than 15 minutes of air time.

Guests lined up for 'Basin Street' include Lawrence Tibbett (23) and Gertrude Niesen (30).

Joe E. Brown On New 1/2-Hr. Show

Joe E. Brown, the film comedian, will be featured on a new 1/2-hour participation program titled 'Stop And Get Over 164 minutes of the Blue Harting March 22, 1944, will be sponsored by McKesson & Robbins, with product to be plugged to be made by the agency. It will be heard 10:30 to 11 p. m. (EWT) and will emanate from Hollywood.

William Lencore, radio director of J. T. Trencher & Co., agency on the Robbins plan, an estimated budget of \$250,000, covering all media, including radio, for 1944.

WEBS' ELECTION PROBLEMS ARISE

By DON WALSH

A very determined character armed with brass knucks and a loud voice is lurking around the radio corner and his name is Politics. This quadrangular vision brings nothing but headaches to the networks and more than a few earaches to the radio audience but he shows up, just as regular as Leap Year, every four years.

The alttime picture this year is somewhat more complicated than in previous election years, but network officials are whistling their horns away and, almost to a man, insist they will take the pre-convention and election campaign in stride with only minor disruptions of regular broadcast programs.

Worse complication, of course, is the war with its consequent increase in network hours devoted to news broadcasts and kindred public service or patriotic programs. During the peak of the presidential campaign, it's feared in some quarters radio may be stripped of much entertainment as demands of the politicians for heavily populated time spots eliminate many top ranking shows. With all webs reporting new prospects and prospects are that, even with expected summer withdrawals, the period between July and November will not provide many open spots for candidates and stump speakers of national importance.

Equitable Time

Already the cry has been raised in Washington by political opponents of the President that he is allowed (Continued on page 50)

Troubles Pile Up 'For Blind Date'

Chicago, Jan. 18.

Lehn & Pink and the William Ely agency are setting out in a dizzzy over trying to figure out just who owns 'Blind Date', currently aired over the Blue Network.

Show, which was originally purchased from Tom Wallace, was acquired in turn by William Ely from Joe Foley, Sioux Falls theatre manager.

Early last month Terry Thompson, radio announcer at Sioux Falls, entered suit against Foley to give an accounting of all funds received from the show on the basis that he was a partner of Floyd's in the show.

Perplexing angle is that Gertrich, who originally sold the show as a local program, still has 'Blind Date' on the air at Sioux Falls, and locally by the Minn. Brewing Co. and L. B. Inc., local distributors.

Charles Albin, at the Philadelphia Club, and Pink are airing the show over the Blue.

Meanwhile, the show's rating continues to climb.

WELLES TO L.A.; AIR SHOW DEBUTS JAN. 26

Orlando, Fla., Jan. 18.

Georgia recuperative rest, Hollywood to start his new radio series, for broadcast, Jan. 26.

After his attack of smallpox, which hospitalized the star and caused the postponement of the radio program, plans of several guest spots which the actor will make in the coming year for him, Welles was ordered shut to rent up. Continued warm weather forced the actor to leave his ship from G. to L. A. for the rest of the winter.

Charles Morgan, dated for the show, has been dropped and Welles will select his entire cast on the Coast.

Ribbins, Bally Boomerang Sinatra Air Show Into Record 20.8% AB Rating

Can't Buy Own Man

Westinghouse, which sponsors John Nesbitt once a week on the Sunday afternoon Blue network show starring John Charles Thomas, last week found itself in the peculiar position where it couldn't buy its own man for additional network time.

Westinghouse wants Nesbitt for three weekly 15-minute sessions on the Blue, but, with virtually everything set, learned that Cornerfield holds an option on the speller, which prevents Nesbitt from taking on the show.

The ribbing taken by Frank Sinatra from practically every radio corner, has been the most unprecedented word-of-mouth attention and the multiple-hammered pre-sell campaign by agency, network and sponsor, paid off last week in terms of 20.8% Cooperative Analysis of Broadcast Rating for The Voice's new program. It was the highest opening count for any network show since the Warren radio organization came into existence.

While it's the consensus of opinion in the trade that the 20.8 rating (the Hooper rating is 18.6) is more than likely to drop off, since it is predicated on the fact that a stable segment of the opening program's audience was comprised of curious dial-twisters, it's nevertheless conceded that seldom, if ever, has radio encountered such pre-program ballyhoo or exploitation methods. This Sinatra will sell plenty of vitamins, despite the wide variance of opinion as to the merit of the show, even generally recognized.

Bulova to Decide This Wk. on Sale of Four Stations

An offer to Arde Bulova, majority stockholder, to buy WPEN, Philadelphia, WBCB, Hartford, Conn., WNEW, and WCOB, Boston, for \$1,175,000, has been made by a group headed by William O'Neil, president of the General Tire and Rubber Co., owners of the Yankee Network in New England. Also included in the deal would be WPEN's FM adjunct in Philadelphia.

Bulova, as of yesterday (Tuesday), had not made a decision to sell his interest in the stations, nor has he accepted an offer to purchase WNEW, N. Y., at a price equal to that of any other offer, probably in the neighborhood of \$1,250,000.

Harold LaFount, general manager of the Atlantic Coast network, with which the stations involved are affiliated, declared on Monday (17): 'O'Neil's offer to buy the four stations was received by telegram. Bulova and I have discussed it, but no decision has been made, nor will one be made until possibly the end of the week.'

HUBBELL ROBINSON NAMED V.P. BY Y&R

Hubbell Robinson, Jr., has been made a vice president of Young and Rubicam, Inc. He'll continue as associate radio director of the agency. Appointment was announced by Raymond Rubicam, chairman of the Y&R board.

Since joining the firm in 1928 Robinson served successfully as assistant to the head of agency radio activities, in charge of station relations and pilot of production and talent. He was appointed associate radio director last year.

Seek Cartoonist His Fox Air Show a La Ripley

McCann-Erickson, on behalf of a client, is reported to be negotiating with John Hix, cartoonist of 'Strange Fruit' for a radio series.

Program, a 'Believe It Or Not' Ripley, would emanate from the Coast, where Hix headquarters.

Cregar's Gueststar Series

Laurel Cregar is adding to his already prolific record as a radio guest star. Heard yesterday (18) on the CBS radio show, 'The Big Night' (19) for 'Star for a Night', and is due on the 'Inner Sanctum' show Saturday (22).

Cregar also was being paid for the Katz Smith Show on Jan. 23.

Ruddell's New Post

Lawrence Ruddell, traffic manager of interstate division of ABC, has just completed a two-year contract for the past three and a half years has been appointed recording supervisor for the Blue.

Gosch's Turn To Heat Up Carson

Hollywood, Jan. 18.

Martin Gosch is back on the bridge of the Jack Carson soap show after having produced the addition which resulted in the sale to Campbell.

In the interim Vic Knight, Bill Lawrence, Ted Wick and Bert Praeger tried to do the Carson show in the top comedy brackets, but failed by more than a mere margin. With release of format from domestic dikes to situation comedy and the addition of Arthur Treacher and Agnes Moorehead as regulars, Gosch is hopeful of getting a two-figure Gross.

Continuing with the show are Freddy Martin, music director; Mary Lee Vocalist, Eddie Mann, comic; and Carlton Keadell, announcer. Gosch will continue to produce Abbott and Costello show for Camels.

What's New? 'Cat Waes Mount; Jack Douglas Quits; Pact Cy Howard

Cy Howard, currently featured in the cast of 'Storm Operation', the Maxwell Anderson drama at the Belasco Theatre, has been named script writer of 'What's New?' program 7-8 p. m. Saturday night, which will be hosted by Jack Douglas, regular comedian of the series, excited after last week's broadcast. He has returned to the Coast. His reason for quitting was that he felt he didn't fit into the 'RCA family' pattern, planned for the stanza.

In addition to Howard, Irvin Corey, currently featured in the show in the Cotton room of the Pierre hotel, N. Y., also joins the 'What's New?' pattern. Robert Hohn, comedienne-linger who appeared on last week's broadcast, will continue in the spot. She currently in the legit music, 'Oklahoma', at the St. James, N. Y.

Hi, FELLOWS FOR G.T.'S

New quarterly, Jan. 18.

Hi, FELLOWS FOR G.T.'S, a new program, inspired by WOA! is titled 'Hi, Fello' and is headed directly to the network. It is produced and produced by Harold Carr. Transcribed commercials are interwoven in the continuity.

CRASH

Radio Shows Help Fill Vaude Void; Wooed By Top Com Desires for P.A.s

The wartime vaude boom, coupled with the dearth of topflight acts, has hyped the demand for radio shows to fill all schedules. Trend is steadily growing, with all personalities greatly in the market, both for the monetary returns and the opportunity it will give them to meet their listening audience.

Majority of radio performers have never been in vaudeville nor taken part in personal appearances, other than before their regular broadcast studio audiences. Quiz shows and audience participation programs are receiving the greatest play, both in inquiries as to their availability and in bookings.

Three of the latest bookings include: Music Society of Lower Basin Street unit, with Paul Laville and his orchestra and Milton J. Cross, the show's announcer, which repeats at the Roxy, N. Y., starting Monday (19), along with Helen Forrest, former singer with Harry James, who made his name in the "Big Boy and His Take It or Leave It" CBS air unit is also booked for a future date at this theatre, probably on Tuesday. "Double or Nothing," quiz show heard Friday nights on Mutual, is set for the State, where it will play, 18, with John Red King, radio personality who m.c.s the show on the air, also booked for the stage appearance.

Vaude bookers, in commenting on the sudden upswing of air shows being booked into vaudeville theatres and auditoriums, declared that this new source has proven its popularity, both in the prior scattered appearances in the deluxe houses, as well as on intimate and club date bookings which have been common practice in another several shows in the N. Y. area.

'Gay Nineties Revue'
'Gay Nineties Revue,' which last night played several one-nighters in New England cities, goes out next week in February on an extensive tour which will play in auditoriums and arenas as far west as St. Louis and as far south as Roanoke, Va. Joe Young, who stars on the show, which is heard Mondays over CBS, and Lillian Leonard, singer, will perform with the troupe, returning to N. Y. each Monday for the broadcast. Collins and Peterson, comely duo, a male and female quartet comprise rest of the unit. Frank McManis, 'Nineties' director, will m.c. the vaude dates.

'Grand Ole Opry' hillbilly Saturday night program for Prince Albert, which broadcasts from an audience that buys tickets to see the show, is another unit accepting vaude dates, out of Chicago. Dave Elman's 'Hobby Lobby' unit has played several vaude dates throughout the country.

Capitol theatre on Broadway is interested in air shows for its stage program, following the success of recent weeks' "The Great Gilday" and "The Edwards' Truth" or "The Kennedys," Raymond Scott and his orchestra, Morton Downey and his Cresta Blanca orch band.

WJZ, N. Y., has had a 'Victory Tunes' of several personalities on its programs playing from the streets in the metropolitan N. Y. area about several months, mostly to sell bonds. WABC, N. Y., is now molding a unit of its better-known daytime show personalities, including Lela Rogers, who plays 'Missus-Gee-a-Shopping' troupe, for future bookings.

Interline has also been shown by agencies in securing 'The Goldbergs' to play 'One Man's Family' along with 'It Took a Fool to Know' and 'You Top That,' which includes several old-time vaudevillians on their road. Danny Tomlin, Tommy Latta, McCormell, George Schick and Roy McLaughlin on the former program, and Joe and Mabel, Senor Ford and Harry Herschfeld on the latter, to fill vaudeville engagements.

Memphis MB's Outlet
WBQB will become a regular Mutual outlet in Memphis March. Signing of contract to give its station first network affiliation was announced, Saturday (18) by Bob Alberty, WBQB manager.

REPLACEMENT FOR WOLFE APPEAL

By HOBE MORRISON

'I think you ought to cut out Tin Pan Alley and soap operas.' This statement, addressed by Senator Burton K. Wheeler to William S. Paley, CBS president, at a Senate committee hearing in Washington, is typical not merely of certain self-appointed critics of radio, but is a common attitude in the radio industry itself. Like many glib generalizations based on prejudice and hearsay rather than precise knowledge, it has a semblance of justification, but is misleading and unfair, and is difficult to refute.

Probably pop music doesn't need any champion against Senator Wheeler or anyone else at this late date. It is certainly true that many pop songs are public every day, and there are probably hundreds as many more that are much worse than those which are the questionable dignity of publication. But the same Tin Pan Alley that produced 'Yes, We Have No Bananas' and 'Three Little Fishes' also was responsible for 'Over There,' 'Old Mac River' and songs that have lifted American spirits in the recent, trying years, such as 'God Bless America' and 'White Christmas.'

It takes all kinds of songs, good and bad, stirring and lardy, to make a vigorous and representative national popular music. The fact that it requires heterogeneity of programs to meet the endless radio tastes of a nation as vast and varied as America. Both popular music and commercial radio in America have broad based business popularity. That is healthy and sound. So when any ill-informed 'authority' demands 'good' and 'highbrow' music for radio programs, his attitude is unrealistic and unobvious.

Admittedly, only in radio, as in the daytime series are commonly (Continued on page 48)

Blue to Launch War Aid Campaign

Blue Network is launching a national campaign, themed on radio's contribution to the war effort, which will run with peace. This year's radio series is scheduled for papers in New York City, where the Blue owns its own outlets. In addition, Forting, the New Yorker based business week magazine, will carry the United States News will get full pages. Other national publications are under negotiation.

Blue affiliates have been requested to cooperate in this campaign by placing a short notice in their papers with their own call letters inserted. A merchandising campaign in advertising and trade papers and direct mail to consumers will supplement Blue broadcasts.

In addition, recorded announcements of the copy using Milton Cross and Hugh James have been produced and will be given to all affiliates.

Morris Agency Needs Chi Replacement For Tommy Smith, Marine

Tommy Smith, head of radio for William Morris agency in Chicago, is joining the Merchant Marine and will be replaced by a replacement. Bill Murray, general boss of the entire Morris radio dept., who is coming from Hollywood, will replace Smith. Wally Jordan, his chief aide in N. Y., will meet in Chi this weekend to make arrangements for the replacement. Jordan is returning to New York with Murray, but is slated for a Coast to Coast tour, and will be replaced by 'Mrs. Murray' (Ika Chase), who is also returning with a rough draft of her new show, 'The Tommy Smith Show,' her best-seller, in which she plans to star.

N.Y. Times 1st to File Application As FCC Drops Press-Radio Bars

Time Salutes Durante

In a salute to Jimmy Durante for his comeback via the Camel Friday night air show, Time Magazine is going to do a cover-page job on the Schmor. 'I'll make the second time since the mag's publication that the cover has been devoted to a radio personality—Bob Hope being the only other one to merit such recognition, shortly after returning from his overseas USO tour.

Time frontpiece will be a portrait painting of the Schmor, for which he recently sat.

Reciprocal Deal Shaves Coin On Gueststar Swaps

The 'guest star' problem on radio shows, long a headache to sponsors because of the increasingly mounting costs, is being eased considerably through a swapping arrangement among radio and film names in which the monetary aspect is relegated to minor importance. As a result, stars who usually command \$5,000 and upwards for a guest shot find it as accepting less than half the usual asking fee through the reciprocal arrangement, whereby they do the hosting job on his own show under similar conditions.

Sponsors make no bones about being overjoyed at the Alphonse and Gaston act, for aside from the compensating, the double-barrel gives the show through the presence of the guest star is no mean feat. Almost equally important to the sponsor, as well, is the policy of usually working in a plug for his product on the guest show.

Many of the guest shows are also predicated on the friendship basis and even embrace a reciprocal change in talent. Thus James Cagney, in the \$3,000-\$5,000 guest-star bracket, will star in 'Duffy's Tavern' program last week (11) for a reduced fee of \$1,200, with the understanding that 'Red Archibald' Gardner, star of the 'Duffy' show, reciprocate in a forthcoming Cagney pic, or possibly an air show.

CHICK VINCENT OFF 'BRAVE TOMORROW'

Chick Vincent has resigned as director of the 'Brave Tomorrow' serial 11:30-11:45 a.m. on WEAF-NBC for Robert C. Gamble, vice president of the station. Gamble has assigned Fred Hays, already directing the 'Right to Happiness' serial on the same network for the same sponsor and agency, to succeed him.

In giving up 'Tomorrow,' Vincent intends to devote more time to his own package serial, 'Adventures of Charlie Chan,' which he will audition for a client next week. He continues his regular directing assignment on the 'Pepper Young' serial on NBC and the weekly 'Foreign Assignment' on WOR-Mutual.

Kern Tune Credit Tag On North Show Dropped

Beef from the Jerome Kern office has resulted in the dropping of the 'Mr. and Mrs. North' program, NBC Wednesday nights, crediting 'original music' to the composer. Kern, who is ill, has been replaced by Charles Paul, to be dropped. Theme song, 'Lovely to Look At,' is a Kern tune, but has obviously not been along with announcement.

Rest of the music, 'Inside' the drama, has resulted in Paul's being dropped, and will continue to be credited as such.

Washington, Jan. 18.
First application for broadcast station by a newspaper, following recent FCC ruling, asking press-radio combos, came from N. Y. Times. FCC today was asked permission for Times to enter FM broadcasting field.

Proposed outlet, application revealed, will cover area of 8,250 square miles on the 45,000 kilocycles band. Location of transmitter and other details were not disclosed.

Washington, Jan. 18.
After three years of mulling the question of newspaper ownership of radio stations—an issue which it created itself—FCC decided last Thursday that it would not want any part of the matter and dropped the whole thing. FCC decided that if anything was to be done about curbing newspaper ownership, Congress was the body to handle it. One immediate repercussion is expected to be a rush of queries from newspapers to find out what their chances are of obtaining licenses for the various types of service. In this connection nothing will be done immediately. FCC does not know for many months how much the new war technology has enlarged the usual spectrum in standard, FM, television, etc.

The commission's change of front is a victory for some, but a just-what is the question. Only a few days earlier, the FCC stood 5 to 1 against newspaper ownership. Now J. A. M. Craven as the sole dissenter. He predicted at that time that some of the other members would come around to his way of thinking. Perhaps it is his victory.

Craven's change in taking action by the Senate Interstate Commerce Committee hearings on the matter, owned by newspaper members constantly asked when FCC was going to settle the matter. And the change of sentiment came around to his way of thinking. Perhaps it is his victory.

FCC chairman James L. Fly is one of the absteners in the group in the Government. It might even be his victory, although he was long opposed to newspaper ownership.

In New York the Newspaper Radio Committee, representing 140 radio stations owned by newspapers throughout the country, hailed the ruling in a statement issued by committee chairman Harold V. Hough, treasurer of the Fort Worth (Tex.) Star-Telegram, declaring:

'The decision of the commission is it is a source of pride to the committee that the record of newspapersmen as a group has been so outstanding. It justifies the action taken by the FCC.'

Philly Symph Facts Deal With CBS For 13-Wk. Concert Series

Philadelphia, Jan. 18.
'The Philadelphia Orchestra today (18) closed a deal with CBS for a 13-week series of broadcasts. The orchestra, which aired its Friday afternoon concerts over Mutual for many years, has been left off the air this season because of inability to get together on a deal with the station. The new show will be aired from a studio, first time the Philly symph has broadcast series. Under present plans the series will begin Saturday, Jan. 29, and continue until March 12. The series will be a Tuesday afternoon spot allotted for the sustainer. Eugene Ormandy will conduct most of the concerts, with Saul Caston and Bruno Walter also assigned to a few of the broadcasts. Ormandy has been with the orchestra for two years, but since last season he has been with Earl McDonald will be the announcer.

Kenneth City—Glenn Bouret, new player at KCNN, on the mike as m.c. for several musical shows.

Gospel Broadcasting Tops MBS Accts. With \$1,566,130

Gospel Broadcasting Assn., which sponsors two one-hour programs over the entire 21 stations of the Mutual Broadcasting System, was the biggest customer of the web during the year ending Dec. 31, spending \$1,566,130 as sponsor of the Pilgrim Hour heard Sundays from 7 to 8 p.m. (EWT) and the Old Fashioned Revival Hour, with Dr. Charles E. Fuller, same show from 7 to 8 p.m. (EWT). Both shows originate from KRLD, Hollywood.

Erwin Wasey & Co. was the biggest advertising agency spender on national during the past year, with expenditures for its clients amounting to \$2,128,630, a breakdown of total billings by the network reads: R. H. Alber Co., which handles the Gospel Broadcasting Assn., account, shows Wasey, with the same expenditures as Gospel.

Total of 60 sponsors spent \$12,227,800.79 with Mutual from 1943, with revenue from locally sponsored programs (WOR, N. Y.) totalling \$1,513,073.41, making a total of \$13,740,874.20 for the year of \$13,841,608. Budget of 28 sponsors exceeded \$100,000 for net, with total of 47 agencies were represented in the web's total billings, with 23 spending more than \$100,000 for their share.

Mutual's Leading Sponsors

Following is a list of the 28 leading sponsors on Mutual for '43:	
Gospel Broadcasting Assn., \$1,566,130.83	
R. B. Semler	919,446.15
Kellogg Co.	798,329.90
Pharmacia, Inc.	677,132.22
Bayliff	670,230.85
Zonite Products	583,507.40
Similar Refining	558,996.95
Barbours Co.	494,510.92
Luth. Laymen's League	477,729.91
Voice of Prophecy	474,786.36
General Cigar	459,352.41
Gillette	416,697.10
Anacin Co.	406,063.74
Young People's Church	395,450.35
Amer. Cig. & Cigar	386,492.00
Lehr & Fink Products	341,494.20
Limbacher's Mutual	278,385.92
Detroit Bible Class	270,470.26
Chapman Sales Co.	185,890.00
Perry Wine	184,031.40
Wesley Radio League	172,384.10
Schenley	167,118.01
Richfield Oil of N. Y.	165,461.41
Benson & Hedges	137,948.49
Duffy-Mott Co.	132,745.38
Metro-Goldwyn-Mayer	123,600.00
Chief Boy-Ar-Dee	112,780.87
Employers Group Insur.,	100,674.70

Top Agencies

Following are the 23 agencies which had the largest gross billings with Mutual last year:	
Erwin Wasey	\$2,128,630.85
R. H. Alber Co.	1,566,130.83
Ivey & Ellington, Inc.	1,076,100.18
Wm. Esty	997,107.12
Keryon & Behrhard	798,329.90
Hixson O'Donoh	702,061.03
C. G. Hoskin Assn.	474,786.36
Ruhoff & Ryan	457,462.43
Wheaters	422,754.96
J. Walter Thompson	398,252.41
Blackett-Sample-H.	418,427.76
Maxon, Inc.	316,697.10
Gohman Adv.	317,475.22
Leo Burnett Co.	262,125.00
Weintraub	167,118.01
Kelly, Zahrendt & Kelly	160,254.59
Perlmutter, Castelman	147,945.50
Al Paul Leffon	132,745.38
Donahe & Coe	123,600.00
Wallace-Perry-Hanly Co.	118,853.60
Damen Jones	113,097.91
Munkin Adv.	112,780.87
H. B. Humphrey Co.,	100,674.70

All NBC Programs Now Available to Affiliates Operating FM Outlets

Potent hypo to FM broadcasting is seen in recent NBC policy making all programs, commercial and sustaining, available to affiliates operating frequency modulation outlets. Other networks presumably will follow with similar moves, in line with general desire in the industry to boost activities on the improved transmission bands.

For the present, commercial shows will be beamed to FM affiliates at no additional sponsor cost with rate adjustments forecast when and if new audience levels warrant. FM feeding policy followed recent meetings in N. Y. and Washington of NBC's Planning and Advisory Committee.

Nathan Straus Continued from page 44

others being planned. Currently in the preliminary stage is a series of programs on Harlem and Negro Culture which is being gotten up by the cooperation of the Non-Racialist City-Wide Citizens' Committee on Harlem. Another series which bowed in last week, dramatized the cases of persons helped by the welfare agencies and hospitals affiliated with the Greater New York Fund and helps to present a picture of the function of the Fund and wider social work. Further, a series of speakers. Other programs being planned are a mobile recording unit which will pick up recordings of spot news of particular interest to New Yorkers and a model program for children being developed by Dr. Myrtle B. McGraw, noted child psychiatrist. The latter is the particular pet of Mrs. Straus who, like her husband, has a wide public service background—she is chairman of the education committee of the Women's City Club and an ardent believer of the efficacy of education by the State.

Straus' service outlook is derived from a long experience and background. After an early career in the U. S. Navy, he served as a State Senator for five years and then was named as Special Housing Commissioner of the U. S. Housing Corporation in 1933. Upon his return he was appointed a member of the U. S. Housing Authority and in 1937 was appointed by President Roosevelt as Administrator of the U. S. Housing Authority, in which capacity he served until 1941. He was also the sponsor and chief architect of the Hillside Housing Corp., the largest privately-owned low-rent housing project in the country.

Straus also has some pretty definite ideas about programs aside from those of a public service nature. He is particularly set in his views on commercialism. He believes that they cannot be shyer, that the shows contain material not as open to criticism and that a station should display a certain selectivity in its selection of programs. That Straus practices what he preaches is evidenced by the fact that WMCA has rejected \$150,000 in advertising in the past few weeks because the sponsors did not meet his specifications. He also decries the use of disc show by the local stations and is striving to cut down WMCA's use of platters as much as possible. He says he would rather have live performances of lesser ability than the best performances via recording.

On the matter of news-reporting, he believes that our present methods have reached a point of absorption and that the bulletin technique on a full 15-minute program will be extended by local coverage by the local stations. This idea found expression in the WMCA news programs recently inaugurated which gives only the human interest items from the day's news for 10 minutes of the period and then comes in with a pickup of five minutes from Chungking, China, of items of interest to New Yorkers exclusively. Other news programs in the planning stage call for one culled from the record, one from the newsreels, one from the mobile unit and a program based on the communications of a world at war. The latter is to be derived from material gathered by the Associated Press, the FCC listening posts and the Bureau News Service.

In general, Straus intends to provide public information and service on local problems through the use of radio techniques. He expects that WMCA will use the newest technical broadcasting improvements to do this and cites the station's application for an FM license and the rental of FM facilities pending the license's approval by the FCC. On the matter of television, Straus believes that it will be some time before its use in local broadcasting will be developed and therefore has made no immediate plans for its use. However, this newcomer to radio admits that he is not afraid to rush in where angels fear to tread and he's willing to try anything that has the potential of success of this one desire—public service for New York.

Nix Buffalo Wage Boost

War Labor Board turned thumbs down Saturday (15) on a wage increase agreement between the Buffalo Broadcasting Corp. and AFM covering 15 staff musicians and one librarian. Deal provided increases of from 10 to 34 2/3% in the weekly contracts and 33 to 100% in the extra service fee rate plus a 3 1/2% hike in the single engagement rate.

Moss Wex Wellington On 'Spotlight Bands'

Robert Moss, Blue production manager in Hollywood, has been shifted to take over the producing chores on the Coca-Cola "Spotlight Bands" program (Mon.-Fri. 9:30-10 p.m.). He replaces John Wellington who comes east to become a regular Blue producing staffer under Ray Knight, eastern production head.

Move marks first change stemming from Coast visit of Phil Carlin, Blue vice in charge of programs.

Jett Nominated For 7-Yr. Term

Washington, Jan. 18.—Ewell K. Jett, chief engineer of the FCC, has been nominated by President Roosevelt for a seven-year term to fill the vacancy by the expiration of George H. Payne's term last summer.

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N. Y. Indie Stations Veering From Discs to Live Shows

New York City's indie pot continues to boil with latest jangle emanating from WINS, Hearst-owned 10,000-watt, which is launching a series of live evening shows in move to get away from recorded programs which heretofore have been biggest stick in trade for metropolitan area's smaller outlets. Trend among other N. Y. indie stations has also been to get away from too much discing.

Major move in this direction is switching, effective this week, of WINS studio show from afternoon shift tonight trick where Hank Stryker's combo will be used to bolster variety shows and pitch in with the night music programs. Studio does not employ a full-time band.

News broadcasts also are being stepped up with recent intro of Bub Burns, brother of the network's Bob Burns. Former continues in Van Buren tradition, mingling the billings gals with straight news, and has been spotted at 7 p.m. Mondays, Wednesdays and Fridays for 15 minutes.

Station presently is plugging recent show in of the Old New York variety-quiz show featuring Judith Allen, former film actress and ex-wife of wrestling champ Gus Sonnenberg, and Johnny Kane. Show is spotted from 7:30 to 8 p.m. Tuesday and Thursday with scripting by Sam Levine and direction handled by Miss Allen and Bob Eastman.

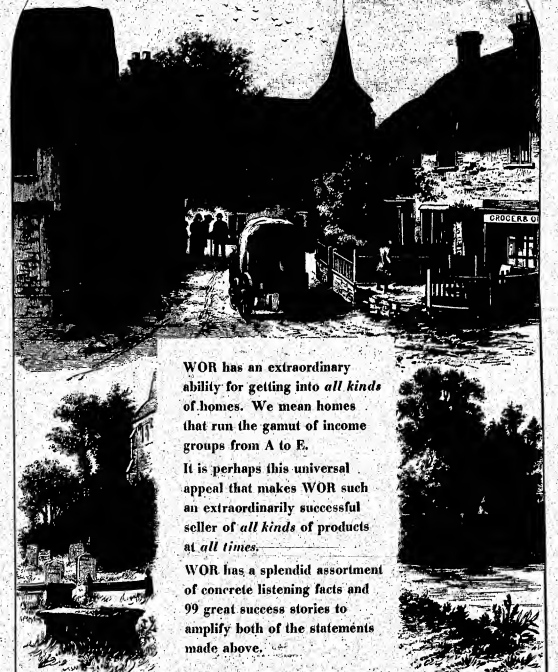
Same time Monday, Wednesday and Friday is filled with show along same lines piloted by Maggie McNellis. Stryker orch is used on both. In addition WINS staffers are building a Party Time program, dealing with the juve delinquency problem and others in the public service field. Big project around the Hearst indie, of course, is taking over of Yankee-Giants baseball broadcasts under Gillette sponsorship in April. A pre-game period of 10 minutes and a 15-minute followup are being lined up for sponsorship in connection with the daily sports broadcasts. Spots probably will be filled with well-known baseball personality giving out with diamond chatter.

N. Y. Press Dept. Switches

Allan Kalms, former publicity director at WQXR, N. Y., has joined the NBC publicity department, the home office, along with Carol Davis, who shifted from the city's Hollywood office.

Kalms succeeded Jo Ranson, who is now publicity director at WNEW, N. Y., while his post at WQXR has been taken over by Eleanor Hurley, who was with WOR, N. Y., for eight years.

Charles Pekor left the NBC factory for the CBS press department Monday (15).



WOR has an extraordinary ability for getting into all kinds of homes. We mean homes that run the gamut of income groups from A to E.

It is perhaps this universal appeal that makes WOR such an extraordinarily successful seller of all kinds of products at all times.

WOR has a splendid assortment of concrete listening facts and 99 great success stories to amplify both of the statements made above.

that power-full station
at 1440 Broadway, in New York
WOR
MEMBER OF THE MUTUAL BROADCASTING SYSTEM

Follow-Up Comment

Continued from page 48

brother, Don Ameche, but Met Opera singers Helen Traubel and Leonard Warren were ponderous and bugged down the pace particularly the comedy passages. Jerry Lester, Benji Baker and Betty Garrett, guessing to present a skit, and some from the Broadway musical, "Jackpot," founded little Betty Smith, while in the best-seller, "A Tree Grows in Brooklyn," sounded affectingly syrupy in an interview.

Dick Powell, guessing on the "Silver Theater" since Sunday evening (10) on WABC-CBS set for January 23, Silver, was positive and indecisive, though possibly a true brag. The script was a featherweight comedy, "Mr. Margalo," about a chaser whose attempt to secure ailing with his girl is complicated by his having to become a member (in costume) of an all-star line. It was not pretty, only it occasionally mildly funny, with a couple of slightly suggestive lines in what appears to be the current trend. Incidentally, John Ford's performance, if they bill him as an "director," is strongly reminiscent of Ernest B. DeMille. In the similar of alignment on "Lure Theatre." Could that be entirely coincidental?

One TEXAS PRIMER
Selling FLOUR on KARK
Little Rock

also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

Talent Scout-Agent-Producer
Reliable Opportunity to assume new position of talent scout, agent, producer, publicist, also experienced in talent management.

Reply Carefully Considered
Box 144, VARIETY
134 W. 4th St., New York 10, N. Y.

Train for a better job in Radio!

The Radio Workshop offers professional training courses in evening classes for those already in radio and others who qualify. Spring term classes beginning February 3, include:

- TELEVISION PROGRAMMING: Thomas H. Hutchinson, Rothblatt & Ryan, and guest lecturers
- RADIO PRODUCTION: David J. McGill, Producer-Director, CBS
- RADIO WRITING: Albert R. Perkins, Manager, Program Writing Staff, CBS
- RADIO NEWS WRITING: Leon Goldstein, Director of News and Special Features, WMCA
- BUSINESS SIDE OF RADIO: John J. Kozel, Market Research Counsel, CBS
- RADIO ACTING: Wallace House

For Bulletin R giving full information concerning hours, fees, etc., address
Director of General Education
100 WASHINGTON SQUARE EAST
211 MAIN BUILDING
NEW YORK UNIVERSITY
NEW YORK 3, N. Y.
Spring 7-2000, Ext. 291, 293

No Help Wanted

Doug Browning, NBC network announcer who speaks for the commercials on the Ford newsmakers and the Terry and the Pirates' announcers, who speak for the commercials on the last two years in 4-1/2 last week. He's the ninth NBC ad announcer to be rejected. He's the last two years in 4-1/2 last week. He's the ninth NBC ad announcer to be rejected. He's the last two years in 4-1/2 last week. He's the ninth NBC ad announcer to be rejected.

Jack Joy, Veteran Radio Music Director, Dies on Jan. 18

Hollywood, Jan. 18. Jack Joy, 48, veteran Coast radio and music director, died Saturday (18) in Veterans hospital, West Los Angeles, from complications resulting from two major operations. Over a year ago he suffered a stroke which allowed private services today (Tuesday).

Naval veteran of the first World War, Joy was pianist for Sophie Tucker after being married to her. He was also a radio personality and music director of KFWB, where he was credited with developing the "Big Band" sound and last year, he was credited with developing the "Big Band" sound and last year, he was credited with developing the "Big Band" sound.

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Sinatra's 20.8

Continued from page 45

Walter Thompson agency joined forces, registered a number of "Aristo" on behalf of the sponsor in addition to the top rating. While it's not a record for an agency release and his billion to billion radio stars who have been re-elected to procedure, the studio's exploitation on the Sinatra pie, "Higher and Higher," also giving prominence to the singer's new all show. Likewise, "Lever Bros." departed radically from the customary in its one-minute spot announcement procedure. For almost a month in advance of the show, the Vinnies was announced, continuing with an outlay of more than \$50,000, included references to the Sinatra pie, "Higher and Higher," also giving prominence to the singer's new all show.

It was spotted not only on the CBS web, but on NBC as well, though in the latter case it was necessary to switch the spot to avoid reference to a CBS show. But CBS' music director, its station-bred time to bully the show hurt it any.

As the Sinatra payoff delivered from the triphammer of the used by George Washington, Hill, American Tobacco Co. prez, in putting across the opening of the "Aristo" "Your All-Time Hit Parade" program on CBS last February, introductory program was a 15-minute "Aristo" representing the time a record for a new show. Hill used three other programs for three weeks in advance to pummel listeners with the "Carnegie Hall" songs, but the desire to see the result were achieved. But in the case of the Sinatra pie, the fact that he's long been the topic of pro and con has been one of the contributing factors.

Nashville, — Otto DeVore, former chief announcer at WSM, has been elected director of broadcasts with the NBC affiliate. He succeeds Jack Stapp, who has taken leave of absence to work for broadcast over NBC's television and its affiliate.

Splitting Political Hairs

Continued from page 45

equitable free time on the networks to reply to such speeches of his during coming months as they might consider political in content. He will also be given the "womans' rights" on convention proceedings by the President in his official capacity. Political opponents will maintain are largely political in nature.

Time for such speeches, of course, are doated by the network in the matter of policy and the "outs" during after claims that they should be allowed to speak free time on the air to refute political material allegedly broadcast by the Chief. Executive Director of his reports.

Still another complication in the spring has to do with demands of minority groups, labor unions and other organizations that they be allowed to buy radio time on the same basis as political parties to voice their views and sentiments during the campaign. On this subject, the networks are standing by their word and fixed policy of no sales to unions.

Labor leaders, like other national groups, will be given the right to buy on a public service basis, to discuss matters of interest to their members. But they will not be permitted to purchase air time unless things change radically within the next few months.

A spokesman for one of the major groups stated that the industry is ready to wage a stiff battle on this question no matter how much pressure may be brought to bear by labor or legislators favorable to its demands.

We feel, the spokesman said, that opening up the air lines to unions will only pave the way for many other less responsible organizations to acquire broadcast privileges on a bought-and-paid-for basis to fill the ether with by number of the West and speech. Our stand in refusing to sell time to labor unions is solely to protect the listening public from being bombarded with propaganda from other sources.

Network exec's attitude
The network execs emphasized that policy on this question was not anti-labor and there was no intention of excluding labor from the air. He said the networks were trying to shield the public from. He pointed to the many times spokesmen of labor and all its branches have been furnished full network facilities as evidence but refused to see the networks did not mean their views were being smothered by the ether.

The feeling exists in some quarters, however, that with the "watch-your-step" attitude in the industry so evident since the opening of the Senate committee hearings on the White-Wheeler bill, labor leaders will be reluctant to make any move to achieve their object of being allowed to buy radio time.

If successful, the air will be still further occupied with non-entertainment programs during the coming months with the result, some observers believe, that listening audiences will dwindle because of apathetic response to continued blasts of oratory during active stages of the campaign.

NBC Powwow's Coverage To Gi's on War Fronts

NBC last week completed arrangements for complete coverage of the Republican and Democratic conventions to be held in Chicago this spring. Plans have been made to cover the conventions with live reports of the proceedings, special quick-shot live broadcasts to the fighting fronts and the home front. Only date set yet is for the Republic on Jan. 23. The Dems have announced Jan. 23.

Constitutional activities will be covered by setting up for operation several days before the conventions. The coverage will be carried out from sound motion picture units, the convention floor and down to the back for broadcast over NBC's television and its affiliate.

For the first time, full accounts of the conventions will be short-waved to all theaters of operations on the nation's front. Special attention will also be given to the "womans' rights" on convention proceedings by the President in his official capacity. Political opponents will maintain are largely political in nature.

Campaign Via Air in Minn.

With the 1944 campaign scheduled for primary vote Sept. 12, with general election to follow Nov. 7, national presidential candidates as well as a canvass of Minnesota candidates shows a gallop-towards radio and its air ground staff.

Present governor, Edward J. Thye, excellent governor to L. J. Conroy, Harold E. Stassen, presently flag secretary to Admiral William Hays, will undoubtedly lead the way for the rest of vote-conscious men and women towards the mine.

Although not the polished speaker, the air is a good one for him. Voters here are notorious in pulling for a guy who fluffs a word or generally acts human even if it is on ice cream time.

Station managers have indicated at the early date that by Sept. 1, they will not be on their hands, the request for bookings having already started.

Politics know that busting around the state over rationed rubber and gasoline is going to sit for a farmer Jones and his city cousin. Hence radio will have to open its wings to the vote-conscious men and women towards the mine.

WTAG's Hostess
MILDRED BAILEY
makes your
brand name a household word in Central N. E.

WTAG WORCESTER

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
OPENING JAN. 21
RIVERSIDE THEATRE
MILWAUKEE
Personal Management
ERNEST LIEBMAN
1410 Broadway, New York
Director: William Marx, Agor.

WANTED!
Radio Script and Short Story Writers!
Opportunity for experienced and aspiring writers. Need new ideas. Send material to: Start, Staff and female. Write in form of self-interest and practical value. Send to: Box No. 8182, VARIETY, 154 W. 5th St., New York 19, N. Y.

Doubt Congress Will Okay Upped Budget for FCC

Washington, Jan. 18. James L. Fly, chairman of the FCC, is slated to testify tomorrow before the House Appropriations Committee.

At that time hearings will start on the FCC budget for the coming fiscal year.

Washington, Jan. 18. A budget request of \$6,146,000 for FCC for the fiscal year beginning July 1, 1944, is included in the overall request for nearly \$100,000,000 which the President sent to Congress Thursday.

Contrasts with \$5,589,314 for the current year. Purpose of the additional is to expand the war work of the commission.

Indications here are that, unless Congress out a good case before the Los Committee which is investigating it, it will have had stalling to get additional money. The Army and Navy officials, according to testimony presented to the committee, have objected to the war work and have indicated the services should take over.

The overall Federal budget did not fix any amounts for OWI and CIAA. They are included in lump sum item of \$2,385,500,000 for "war agencies."

Detailed breakdowns of what the agencies will need will probably not be available before March.

FTC in '43 Studied 1,045,000 Comml's To Wipe Out False Ads

Washington, Jan. 18. Federal Trade Commission examined more than 1,045,000 radio commercial continuities and 335,000 ads in newspapers, magazines and other periodicals in 1943 in its continuing survey of advertising to wipe out false and misleading representations. Of the radio commercials, FTC said in its annual report to Congress, about 22,000 were set aside for further study as were about 27,000 ads in newspapers and other periodicals.

An average of 8,920 pages of radio script was read each working day, said the report. "A large majority of the radio and periodical cases thus developed were disposed of by the Commission's procedure under which an advertiser is extended the privilege of executing a stipulation to cease and desist from the use of false and misleading advertising practices involved."

In general, the Commission has had the cooperation of publishers and broadcasters and has achieved a desire on their part to aid in the elimination of false and misleading advertising.

Godfrey Marks 10th Ann As WTOP Comml' Ribber

Washington, Jan. 18. Arthur Godfrey's 10th anniversary with WTOP, the CBS outlet here, as an early morning "musical clock" man, was celebrated here Saturday (18) with a special broadcast from Loew's Capitol theatre.

Godfrey has been on the air daily at 8:30 a.m. and was one of the earliest broadcasters to rib the commercials who sponsor him. In addition to the WTOP program he does a show for WABC and has been on the air on a number of coast-to-coast broadcasts. He holds a 79% favorable ratio on his commercials, some of which have been with him since the show began.

Sues MBS for \$40,000

Cleveland, Jan. 18. Mutual Broadcasting Co., operating stations WHK-WCLE, was sued for \$40,000 last week in Common Pleas Court here by Louis G. Balsam, former regional food rationing officer for CFA in New England, who charged that Fulton Lewis, Jr., in a broadcast of Jan. 14, 1943, used erroneous information which resulted in his being discharged from Governmental service.

Pinky Hinton, station manager for WHK which carried the Mutual talk from Boston, said his station is not responsible for network broadcasts and that the station from which the talk originated is responsible.

MBS Sports Cavalcade Bond Show to Feature Athletic World Greats

Ralph Victor is writing and Fritz Blocki will direct the sports cavalcade broadcast over the full Mutual network Saturday night (20), 10:15 to 11, in connection with the Fourth War Loan campaign. New York Sports-casters Assn. is staging the show.

Billed as "Golden Age of Sports," the program will feature Jack Dempsey, Babe Ruth, Benny Leonard, Earl Sande, Vinnie Richards and reps from all athletic branches. Script will aim to present headlines in typical roles retelling their past glories. Music cued to tunes of the 'twenties' is planned.

Recent addition to cast brings in Sonja Henie as "daughter of Golden Age" to handle closing plea for bond purchases. Committee headed by Stan Lomax, WOR sports gambler, is angling for other celebs of the period to appear. Recordings of the program will be made available by Mutual and the War Bond committee for rebroadcasting by any station and plans are underway to short-wave the Jan. 29 show to service men outside the country.

Memphis-Bill Marlowe has joined the announcing staff of WCHS.

In Passing
Hollywood, Jan. 18. They come and go in rapid-o. Tobe Reed, just out of the Army, will preside for the sponsor on the Bob Burns show. He's replacing Vern Smith, who goes into the Army.

WLW Expanding Global DX Setup

Cincinnati, Jan. 18. Sweden and Turkey have lately been added to WLW's schedule of special foreign pickups and arrangements have been completed for Russia to join this global linking.

Crosley's 50,000-watt started receiving overseas broadcasts last Easter, from England in cooperation with BBC. Since then Canada, Australia, China and Algeria have been heard from.

Programs acquaint WLW's midwestern listeners with wartime conditions in other countries. Ties with the Turkish government is through TAP in Ankara. Nuzhetbas, commentator for Radio Ankara, discusses the policy of this war-clouded neutral nation. The Turkish embassy in Washington started the setup several months ago.

Mutual Tees Off Major Networks' Series of War Bond Drive Programs

The radio webs are set on their plans for the Fourth War Bond drive. CBS, as previously reported, has hooked-up with the American Home in its drive, while Mutual and NBC and the Blue announced their plans this week.

Mutual teed off the nets' activities by broadcasting the ringing of the Liberty Bell from Philadelphia yesterday (18) morning, together with an invocation and prayer by Archbishop Francis J. Spellman. This was followed by a program from Fort Dix and pick-up from overseas fighting fronts and from Halloran hospital, Staten Island. WOR has also set up a program, "Chickering 4-1110," a special bond-selling session that derives its name from the station's telephone number for handling bond purchases. This stanza will be heard Mon-Fri. (6:15-6:55 p.m.) for the duration of the drive.

NBC, in an effort to extend its coverage, will join efforts with the Boy Scouts of America, with 1,500,000 boy scouts to ring doorbells all over the country and working out of NBC stations as messengers, following up on telephone orders. The campaign will be concentrated in the week of Feb. 8-15, the 34th anniversary week of the Boy Scouts. Initial program will be on Feb. 8, NBC network day, and will be a several-hour program, beginning late in the evening. In that, top-flight radio and theatrical entertainers will participate. The second program, on the afternoon of Feb. 12, will be an hour session in tribute to the Boy Scouts and their work in the campaign. It will originate in several parts of the country with broadcasts by scouts who will describe their experiences in selling the bonds and will also be a report of the success they achieved.

The Blue hasn't set its plans for its day, Feb. 13, but a series of four programs depicting what would happen if we were to lose our civil liberties. "Congress Shall Make No Law," has been arranged to tie in with the bond pitch. Scheduled for the first session in the series (tomorrow (20)) are Katharine Cornell and Raymond Massey. The second program, Jan. 27 will feature Margaret Sullivan, while the third, on Feb. 3, stars Jane Cugat. Lineup for the fourth stanza, Feb. 10, hasn't been set yet.

All the nets will use inter-broadcast spots for bond-selling plugs.



"Thanks"

... FOR THE AFTERNOONS OF SOLID PLEASURE"

-MRS. A. J. E.

WFBR IS FAST CORNERING BALTIMORE'S DAYTIME AUDIENCE

More and more letters like this one are coming in every day from Baltimore women.

With daytime program competition constantly increasing, we stepped up our programming even further. And the latest surveys tell the story! Showing

a 50% increase in our afternoon rating during the last three months! Naturally, we're proud of this increase.

It's just further proof of what we've been saying right along... that, if you want to completely cover Baltimore, America's sixth largest city, WFBR is the station to do it... with a signal that is strong enough and clear enough to give you concentrated coverage in an area of well over a million people!

WFBR

RADIO STATION BALTIMORE

NATIONAL REPRESENTATIVE: JOHN BLAIR & CO.

Inside Stuff—Orchestras

N. Y. local 802, American Federation of Musicians, still awaiting War Labor Board action on its application for an increase in scale will collect the amounts each employer has been instructed to hold in escrow if the WLB decision is favorable and the money likely to be paid. Local informed bandwagons within its jurisdiction last September that the increase had been requested and that, if granted, it would be retroactive to Sept. 15. It added the extra cash be held out.

If the WLB allows the increase, 802's job of distributing the extra coin to musicians will be extremely difficult. Men involved could by now be all over the globe since the Army has drafted many since Sept. 15.

Jimmy Palmer, former vocalist with Gracie Balford's orchestra, which is being disbanded this week, has been trying to find a deal to take over the organization as its leader. It was rumored last week that he had completed such negotiations and would assume the band's leadership with the financial backing of A. Edward Masters, attorney-manager.

No deal has yet been made and, according to General Amos, Corp., which booked Miss Barrie, none is likely to be made. Band is presently disbanding after completing its last date tomorrow night (Thursday) in Youngstown.

In the rush of getting out its 38th anniversary number, 'Variety' in this issue inadvertently listed Doc Courtney, currently in the midst of a successful engagement at the Biscayne Cafe, Chicago, as being under the management of Music Corp. of America. He's under direction of William Morris Agency. The error appeared in an ad.

Fio Rito-Mills Wow \$29,000, Cleve.;

Basie 22G, N'wark, Auld 25 1/2G, Philly

(Estimates for This Week)

George Auld, Philadelphia (Earle's 25-26-28)—With 'The Great About Soldier' (Col.) and Ritz Bros. on stage. Nice \$26,500.

Mitch Ayres, Chicago (Chicago, 400)—35-40-45—With Ellis, Mae Moore, in person, and 'Destination Tokyo' (WB). Currently in third week and continuing exceptionally big at around \$69,000.

Count Basie, Newark (Adams; 1-95); 35-09—With 'Five Function' (PRC) plus stage layout. Robust \$22,000, band being principal box factor.

D'Artega, Chicago (Oriental; 3-20); 31-09—Plus 'Crazy House' (1-23 run) and on stage, Grace McDonald. Robust \$26,000.

Jimmy Dorsey, New York (Rox; 5-88); 35-81-10—With Bill Robinson, and 'Gang's All Here' (20th). Concluding (4th) week, ended last night (Tuesday), at strong \$66,000, with engagement showing immense profit.

Tommy Dorsey, New York (Fac); 35-09; 35-81-10—With 'Riding High' (Fac). Wound up fourth and final week of big money-making run last night (Tuesday) at nice \$43,000.

Ted Fio Rito, Cleveland (Palace; 3-70); 35-80—Plus 'Heat's On' (Col) and Mills Bros. on stage. Best in town, larvis \$28,000.

Richard Himber, New York (Capitol; 4-20); 35-81-10—With Kathryn Grayson, Lou Molloy, and 'Red, Red, Red' in person, and 'Guy Named Joe' (M-G). On strength of score \$72,000 this week (4th) will hold an 'M-G'.

Ina Ray Hutton, Indianapolis (Circle; 3-00); 40-45—With 'Never Dull Moment' (20th) and Henry Youngman, others, on stage. Nice combination doing nice \$14,000.

Vaughn Monroe, Boston (RKO Boston; 5-20); 44-49—Plus 'Ghost Town' (RKO), Mills Sisters, Gail Mason, others. Monroe, Boston \$10,000.

good draw in these parts. Fine \$26,000 single-handed.

Louis Prima, Pittsburgh (Stanley; 3-00); 30-75—With Virginia Veldner and 'Around the World' (RKO). For good draw in these parts. Fine \$26,000 single-handed.

Don Reelman, New York (Singer; 3-40); 33-81-10—With Una Mae Carlisle and Willie Bryant on stage, and 'No Time for Love' (Par). A probable \$30,000 gross, good.

Cootie Williams, Cincinnati (Albee; 3-00); 44-85—With 'Footin' the Cat' (Col.) and on stage, Inkspots. Ella Fitzgerald, Wow \$29,000.

Sherwood 4-F

Bobby Sherwood was rejected for service in N. Y. last week. Leader was held at a hospital for three days for further examinations after going through the usual induction physical and was finally given a 4-F Friday (19).

Sherwood resumed work immediately this band was laying off awaiting outcome of the test), playing Minnahan Center, N. Y. Saturday (19) and Shubert theatre, New Haven, Sunday.

Eldredge Building

Ray Eldredge's orchestra of six pieces started a four-week date at the Three Deuces, 52d street, N. Y. Jazz spot, Jan. 20, and the date will serve to give Eldredge time to construct a five-piece band that may debut at the Hi-Top club, Boston, March 5.

Eldredge is booked at the latter spot with his current combination, but the contract may be changed.

Eldredge, Negro trumpeter who was with Gene Krupa's orchestra for a couple years, has been working with a six-piece group ever since Krupa disbanded.

Charlie Arnez, band set for 12 weeks at the El Rancho Vegas, Las Vegas, Nev.

Band Review

DENNY BECKNER ORCH (13)

With Pat Ross, G.I. Baker

Cocoanut Grove, N. Y.

Cocoanut Grove once again disbanding. Name band went with the debut of Denny Beckner, playing his first N. Y. date.

Beckner was playing in the south when Joe E. C. official in that city called there to hear and hire him to the band.

Beckner is leading a band composed of four first-class musicians, including trombones, bass, piano and accordion handled by his wife. It's a fair combination usually moving to a middle road between sweet and swing, not novelty was first approach, and it offers a good dancing beat. For the demands placed upon it here it is doing a good job.

Beckner, however, is the outfit's main selling point. With a better combo and better arrangements he might go places. He personally has strong potentialities.

Tall and lanky, Beckner is an unassuming, easy-going fellow who will do anything for a laugh—and he'll do it. What he lacks in song, he makes up for in his dancing, dance, is fast with a gag, goes away with repeated use.

Beckner has a routine with G.I. Baker, trumpeter, that's amusing, though it's based on material that's not very new. Briefly, the routine is:

Beckner is a fair singer. Since Beckner can do the male vocal, it must not be bad (and he's a female singer in the place of, or in addition to, Ross).

George and Gene Bernard act has been slightly revived since last week. They're loud enough to hear from 'Shep Fields' run. They now have the four girl dancers do a potpourri takeoff on a Mills Brothers recording in addition to their usual sock stuff and act is as funny as ever.

Good.

Band Bookings

Mitch Ayres-Andrew Sisters, Jan. 28-30, Palace, Youngstown; Feb. 1-3, Palace theatre, Columbus; 4, week, Shubert theatre, Cincinnati; 11, week, Palace, Cleveland.

Benny Carter, Jan. 26-27, Poli theatre, Buffalo; Conn.; 28, week, Apollo theatre, N. Y.; Feb. 4, Royal theatre, Balto.

Jimmy Dorsey, Jan. 27, week, RKO Boston; Feb. 3, Terrace Room, Newark, N. J.; 18, week, Buffalo theatre, Buffalo; 24, four weeks, Sherman hotel, Chicago.

Chuck Foster, Feb. 1, six weeks, Chanticleer, Baltimore.

Louis Jordan, Jan. 27, week, State theatre, N. Y.; Feb. 3, Skideland, Richmond, Va.; 5, Armory, Charleston, W. Va.; 6, Hillbilly Barn, Bluefield, W. Va.

Will Osborne, Jan. 27, week, Adams theatre, Newark; Feb. 3, Capitol theatre, Washington.

Tony Pastor, Feb. 11, week, Earle theatre, Philadelphia.

Charlie Spivak, Feb. 11, Adams theatre, Newark; 24, week, RKO, Boston.

Duke Ellington, Jan. 28, week, Fox theatre, St. Louis; Feb. 11, week, Palace theatre, Youngstown; 19-20, March 2, Palace theatres, Columbus; 5-6, Temple theatre, Rochester, N. Y.; 12, Stanley theatre, N. Y.; 18, week, RKO, Boston.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated average charge business being done by some bands in various New York hotels, showing business (7:10 p.m.) not varied. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Cover Charge	Room Capacity
Ray Heatherton, Baltimore	(400; \$1-\$1.50)	21	1,050	43,000
Larry McIntire, Lexington	(500; \$2-\$1.50)	101	1,975	181,000
Sonny Dunham, New York	(400; \$1-\$1.50)	5	1,025	10,500
Charlie Spivak, Pennsylvania	(500; \$1-\$1.50)	4	2,925	14,150
Xavier Cugat, Waldorf (350; \$2)		8	3,950	10,400
Jan Garber, Lido-Lain (275; \$1-\$1.50)		2	950	2,800
Guy Lombardo, Roosevelt	(400; \$1-\$1.50)	15	2,225	25,250
Enric Madriguera Commodore	(400; \$1-\$1.50)	9	850	11,275

* Asterisks indicate a supporting floor show. New York and Baltimore have late shows. Waldorf has Annamary Diekey and Rudolph & Zorich.

Chicago

Cab Calloway (Panther Room, Sherman hotel; 850; \$1.50-\$2.50 min.), Calloway in-the-boat to get near 7,700.

Duke Ellington (Boulevard Room, Stevens hotel; 150; \$2.50-\$4 min.). Room hasn't hit stride yet although Ellington pulled good 3,300.

Jimmy Joy (New Walnut Room, Bismarck hotel; 465; \$1.50-\$2.50 min.). Business continues good here with Joy responsible for another fine 5,800.

Eddie Oliver (Marine Room, Edgecliff Beach hotel; 1,100; \$50 and 75¢ cover charge, plus \$1.25 min.). Business off some but Oliver played to strong crowd.

Rin Wild (Empire Room, Palmer House; 750; \$3-\$3.50 min.). Wild, now in this territory, and Hillgarde pushed count up to excellent 8,600.

Los Angeles

Freddy Martin (Ambassador; 900; \$1-\$1.50). Starting to get back into stride again and pulling for 3,800.

Joe Reichenman (Biltmore; 900; \$1-\$1.50). Has floor-show, support and won't be far off 3,800.

Location Jobs, Not in Hotels

(Los Angeles)

Harry James (Paladium B. Hollywood, third week). Continues to set dizzy pace and will get up to 30,000 admirers.

Horne Heidt (Trianon B. Southgate, first week). Heidt owns spot but on the bandstand for first time and may run count to 7,800.

Phil Harris (Slappy Movie's N. Los Angeles, 10th week). Strong combo of Harris and new floorshow headed by George Price should account for 5,200 tabs.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety'. Names of more than one band or record are indicated, in order of popularity, whose recordings are being played. Figures and names in parentheses indicate the number of weeks each song has been in the listings and respective popularities.)

1. Sho-Sho Baby (4) (Leeds)	Andrews Sisters Decca
2. My Heart Tells Me (8) (BVC)	Ella Mae Morse Capitol
3. Beautiful Morning (24) (Crawford)	Glen Grey Decca
4. Beanie Mueho (2) (Melodylane)	Jan Garber Hit
5. For First Time (8) (Shapiro)	Frank Sinatra Columbia
6. Pistol Packed Mama (24) (Mortie)	Bing Crosby Decca
7. People Will Say (18) (Crawford)	Jimmy Dorsey Decca
8. How Sweet You Are (3) (Remick)	Ala Layman Hit
9. Victory Polka (10) (Chappell)	Dick Haynes Decca
10. No Love, No Nothin' (4) (BVC)	Bing Crosby Decca
	Al Dexter Oleh
	Frank Sinatra Columbia
	Kay Armen Decca
	Jo Stafford Decca
	Andrews Sisters Decca
	Jan Garber Hit
	Ella Mae Morse Capitol

OTHER FAVORITES

Paper Doll (31) (Mack)	Mills Bros. Decca
My Ideal (Paramount)	Jimmy Dorsey Decca
Matzy Dots (Miller)	Al Trace Hit
Take It Easy (Santyl)	Guy Lombardo Decca
Holiday for Strings (BVC)	Dave Rose Victor

SUPPORT THE 4TH WAR LOAN DRIVE!

Two terrific recordings just released

WOODY HERMAN, Decca No. 18578

STAN KENTON, Capitol No. 145

Don't Try to Hear From Me

Words by BOB RUSSELL

Music by DUKE ELLINGTON

ROBBINS MUSIC CORPORATION

MURRAY BAKER
Gen. Prof. Manager

BACK THE MARCH OF DIMES!

Personal Mgrs. Divided on AFM Pact To Regulate Relations With Maestros

There is a difference of opinion among personal managers concerning the American Federation of Musicians' current drive to formulate a standard union contract for use between bandleaders and their handlers. Approximately half the p.m.'s who attended last week's initial meeting and the second, held Monday (17) in Moe Gale's N. Y. office, are strongly in favor of the union's move, while the remaining half are just as strongly against it.

The managers who resent the union's idea point out that a standard contract will place them under the control and regulation of the AFM. They assert a uniform contract can't possibly apply to all managers, since almost every agreement between the latter and the leaders is different. Some managers finance maestros, sampling with them on occasional engagements, others do nothing but accept payment for services, etc.

AFM intends to go ahead with the idea regardless of individual objections. At its annual convention a year and a half ago a rule was sought demanding that all personal managers take out AFM licenses. It was explained during the past week that any p.m. who refuses to join the new AFM form, once it is set up, will be investigated to determine if he's properly licensed. If he's not, his leader-contracts will be ordered to cease doing business with him. Then, in order to secure an AFM man, license he will have to file a regular union contract between himself and the leader or leaders he manages.

LES BROWN'S PAR PIC PUT OFF TILL SUMMER

Les Brown's Paramount film, which he was to have originally begun Dec. 6, then Dec. 27, has been put off until later this year. Brown's band had been waiting around the Coast for the film. "Bring on the Girls," following the first delay, his contract was adjusted to pay him for the time he waited, and a clause was added citing that the agreement must be fulfilled before Nov. 1.

Brown's outfit is now working its way east. Nothing is definite, but it is possible it will have a location in the N. Y. area beginning next month.

Ellington in Vaude Tour, Quits Chi Revue Plans

Duke Ellington has dropped plans for a revue which he was figuring on debuting Jan. 28 in Chicago. Leaders had reserved the Great Northern theatre there for the production, which was never titled and instead will play a string of dates.

He begins theatre work in St. Louis Jan. 28, and stays in that metropolis until April 30, when the band goes back into the Hurricane niteroy on Broadway for 20 weeks.

Chuck Foster's orchestra, reorganized after he was discharged from service, debuts at the Chanticleer, Baltimore, Feb. 1, on a six-week booking.

Lee Castle Organizing Band for Feb. 1 Debut

Lee Castle, who parted with Benny Goodman's orchestra when the latter left N. Y. and headed for California, is organizing a new orchestra, which will debut at Pelham House in N. Y. Feb. 1, replacing Henry Jerome.

Castle, a trumpeter, led a band of 12 players early in '37, but gave it up after a comparatively short period to go back to civilian jobs.

Tax Regulations Prove Equalizer Of Earnings

There was a more even spread of profits among upper and lower case maestros last year, the equalizer being the deeper lute tax regulations put on higher incomes. With few exceptions, maestros who had no classes pyramidized to higher grosses, but after returns the top names netted less while the smaller names netted more.

However, regardless of taxes and increased operating costs the average band did very well for itself financially. That the top 10 or 15 leaders weren't able to hold on to as much for themselves as they did the previous year, despite upped annual grosses, didn't mean quite so much to the band business itself as the fact that the majority of the lower-level maestros did well, many climbing out of the red.

Increased income for these affluent leaders was based on the acute shortage of available combinations. This kept the ones still in operation, working harder. In former years Classes B and C outfits ran into many open days, and since even this type of leader has men on play-or-pay arrangements, they had a hard struggle to make ends meet. Operating costs rose so sharply during the past year that many would not have survived if the string in work opportunities hadn't been present. Selling prices for this class of band rose, too, but not enough to cover the increase in costs. It was more work that was responsible for better earnings.

Perhaps the sharpest earning increase among any group was among the Negro bands. They had what undoubtedly was their best year. Outfits like Lionel Hampton, Count Basie, Duke Ellington and Cab Calloway earned more than they ever did before. And Calloway, Basie and Ellington have for some time done better than \$500,000 annually.

Bob Nolan and Sons of the Pioneers, headed for Cite Audition, Oakland, Cal., Jan. 22-23, with a guarantee of \$2,000 per night against percentage.

Miller Still Aces

Philadelphia, Jan. 18. Although Captain Glenn Miller has been in service for more than a year, his band still rates top among platter-listeners and jukebox devotees in Philly, according to a popularity poll completed last week by WIBC.

Palladium, H'wood, Encountering Booking Woes Based on Coin

Palladium ballroom, Hollywood, has been having trouble lately buying the best bands available. Where as it formerly was able to get the pick of top names who were on the Coast to make films, it is now encountering balking leaders who feel that \$5,000 weekly is not too much coin from a spot that earned a \$600,000 profit last year.

At the best, the bandstand boom many of the maestros who went west on pic contracts eased in by doubling into the Foxes. They soon found that early studio calls and late hours at the danceery didn't pay as well as they once before after the pic commitment. Now some feel that this time can be more profitably spent playing theatres at much higher money and are passing up the Palladium entirely. Others are asking more coin. Hal McIntyre was booked for the Palladium last week for a stretch beginning early in March. The booking is the first William Morris band to have playing there.

Kitty Kallen To Crosby Show

Kitty Kallen, vocalist with Jimmy Dorsey's orchestra, left that band after completing the Broadway theatre, N. Y., run last night (Tuesday), and is slated to join the Bing Crosby Kraft program next week (27). With Crosby she will solo and do duets, and may work with him a film.

Miss Kallen was with Dorsey slightly more than a year, having replaced Helen O'Connell, Gladys Tell, from Johnny Mesner's band, is tentatively slated to succeed her.

Chi, Chi, Refuses T. Dorsey Terms; Band to Oriental

Tommy Dorsey's orchestra will play the Oriental theatre, Chicago, during its forthcoming theatre tour, instead of the Balaban & Katz Chicago, where most name bands work. Chicago rejected the terms on which Dorsey is currently being sold and the Oriental made an offer that Dorsey couldn't turn down. He's booked for week of Feb. 18. Only two major name bands have ever played the Oriental—Gene Krupa, who's now with Dorsey as a sideman, and Vaughn Monroe.

Dorsey will play eight weeks of theatres in all before heading for the Coast for more Metro film work. He opens Jan. 28 in Pittsburgh, then plays Philadelphia, Albany, Chicago, Indianapolis, Cincinnati, Cleveland, Akron and Youngstown, in that order.

Band Backing Crops Up Anew; New Outfit Puts Up Cash for Five Orchs

Bob Allen to Resume As Single, Put in 4F

Bob Allen drew a 4-F following an induction physical in N. Y. Friday (14). He will resume work as a single. So far no dates have been set up for him.

Allen disbanded his orchestra Jan. 1 following a New Year's Eve date at Sullybrook Ballroom, Potstovon. He last intended disbanding the orchestra regardless of the result on his physical.

Ex-Casa Loman Sues on Share In Co-Op Orch

Clarence Hutchinson, ex-cas player with Glen Gray's Casa Loma orchestra and one of its original stockholders, has sued suit in N. Y. Supreme court against Gray, and Francis C. (Corky) O'Keefe, for an accounting of the band's earnings, by which he seeks to determine the value of the shares he held in the corporation. Hutchinson led the band during its recent stay at the Strand theatre, N. Y., disgruntled over a settlement he was offered.

The question of whether Hutchinson is or is not a stockholder in the organization is delaying proceedings, and his phase was turned over to Referee Peter M. Schmuck, former supreme court justice, by Justice Denis O'Leary Cohan for investigation. O'Keefe, treasurer of the corporation, submitted affidavits alleging that Hutchinson is no longer a stockholder because he sold his shares back to the corporation some time ago for \$7,000. O'Keefe's affidavits further charge that the action was brought to annoy the corporation.

Justice Cohan held the musician's application for examination of the books and records of the corporation in abeyance until the referee reports his findings.

Casa Loma orchestra, in existence for years, was the top band in the country from the point of earnings in the early '30s. Set up as a co-operative band soon after its inception the original members being severing relations, a couple years ago and during the recent Strand engagement the last of the original group, of which Hutchinson was one, cleared out. Sonny Dunham, whose band is now at the Hotel New Yorker, N. Y., is a former member and in his trumpet section is another, Grady Watts. Pee-wee Hunt, trombonist, is a record leader on the Coast. Kenny Sargent is a war worker and part-time niter singer in Memphis.

The band's corporate fund totaled over \$500,000 several years ago, Gray revealed at that time in a radio interview.

Band financiers, who have remained dormant since the start of the war because of transportation problems, apparently are stirring anew. In addition to Jack Robbins' management outfit, which so far has contented itself with underwriting George Auld's new orchestra, there is another organization now interested in providing cash for budding maestros, and that, too, is also concerned with music publishing, owning Wenar and Grand Music Companies, both operated by George Weiner.

So far the organization, titled Kamar Corp. backed by William F. Fox, the construction engineer, has provided operating costs for Henry Jerome and Stanley Keller. Latterly, new bands, which was allocated \$10,000 to get going, is currently in rehearsal in N. Y. According to Weiner, three more outfits are in the works, none of which he will yet talk about. One, however, is said to be a combo fronted by Sy Baker, trumpeter with a CBS, and N. Y. alumni, including Phony McGee is said to be another.

Perhaps the only person consistently active in taking barker risks since the war's start is A. Edward Masters who has continued his support of various combos in spite of the fact that it has cost him other money-making avenues. He's interested in Jerry Wald and Johnny Long among others, and is also financially interested in Reis Music Co.

Masters last week made an offer for Crawford Music to add to his Wenar and Grand holdings. He offered a certified check for \$100,000 in full of a \$200,000 debt owed to Masters by the firm (Dreyfus paid \$200,000 for it), but the offer was rejected.

MORGAN TO REORGANIZE WITH N. Y. TOOTERS

Russ Morgan, resting in N. Y. with his family over the holidays, reorganizes his orchestra within the next week or two and will resume work immediately thereafter. He intends setting up a combination from Local 802, N. Y.

Morgan temporarily disbanded just before Xmas to spend the holidays in N. Y., turning down considerable work, including a date at a new Berkeley, Calif., hotel at \$2,150 weekly.

Army Musicians Must Take 13-Week Basic

Los Angeles, Jan. 18. Basic training of 13 weeks is now required of all musicians entering the Army, under a new ruling initiated by American Federation of Musicians.

All outfits are classified as Army bands, with no permanent base or station attachments, under general supervision of the American Federation of Musical training centers from now on are at Camp Lee, Va., and Camp Crowder, Mo.

EVERYONE'S FATH IN THIS GREAT SONG IS PROVEN
BIG
BIG
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BREAKS WIDE OPEN IN SONGS THROUGHOUT THE COUNTRY!!!
FAMOUS MUSIC CORP. 1619 Broadway New York

ASCAP Plugs \$1 Duration License For War Factories to Hypo Production

ASCAP began advertising Monday (17) in various key-city newspapers that the complete list of songs it represents is available for use in war factories for a license fee of \$1 yearly for the duration. Ads point out that "music in industry...properly used, has substantially increased production, lessened fatigue...and improved morale." ASCAP has had a natural interest in this development both in Great Britain and America.

Ads were also placed to establish the fact that ASCAP holds the rights to the majority of those tunes published through regular channels and that after the war rates will be consistent with the general rate schedule for commercial uses.

The nominal fee of \$1 annually was set up to avoid possible suits against war-work firms for unauthorized usage of ASCAP tunes. In

Chas. O'Connell Resigns RCA-Victor; Started '28

Philadelphia, Jan. 18.—Charles O'Connell, director of Red Seal artists and repertoire at the RCA-Victor plant, Camden, N. J., since 1928, resigned yesterday (Monday) to devote most of his time to writing and conducting. He will still be retained as consultant at RCA, to successor named.

O'Connell wrote the Victor Book of Symphony and edited the Book of the Opera. He has conducted the Philadelphia orchestra on tour and at the Robin Hood Dell.

England the Government has apportioned \$50,000 annually to the English performing rights society, affiliated with ASCAP, to avoid similar suits.

It Did Happen

Hollywood, Jan. 18.
This is for the attention of Bob Ripley.

Recently, Charlie Foy, who operates a miliary in the valley, sought out Dick Powers, ASCAP's supervisor here, and put it to him this way: "You fellows were pretty nice to me when things weren't so good. Now that I'm doing well I'd like to repay you. I want my rate raised, so send me a new set of license agreements."

Ed Marks' Golden Anni

To Be Celebrated in Feb.

Golden anniversary of Edward B. Marks' 50 years in the music publishing biz will be observed early next month, with representatives of the music, theatrical and literary fields forming an honorary committee to commemorate the occasion.

Franklin P. Adams is honorary chairman of the committee, now being formed.

Inside Stuff—Music

"Gaiety Dials" novelty tune written by Jerry Livingston and Al Hoffman and Milton Drake, published by Miller Music, is one of those phenomena—in overnight hit. With few radio plugs and one recording on the market, it has broken the top story, and is now at the top of 15,000 copies a day. Sales were apparently built up on radio performances by Al Trace, who has done it repeatedly, and a few plugs by Sammy Kaye, Al Kiser and Orie Nelson, who have done it on commercial programs. Trace made the only recording of it, on the Hit label.

As usual with this type of smash hit, it has been kicking around among various publishers for more than two years. Max Dreyfus had it for some time, eventually returning it to its writers, who then offered it to a string of other firms without success. Jack Robbins, head of the Big 3, which includes Miller Music, also turned it down. It was later it was accepted by Abe Olman, general manager of that combine.

Clairne Hopkins, who has been out of the maestro business for some time, is back. He is confining himself to arranging work for various white and colored outfits and will not return to leading, for the present at least. Once giving up his band due to war problems, Hopkins had been working in a New Jersey war plant.

Tain't So, Claims BBC in Refuting Charges of American Song Favoritism

London, Dec. 30.—This year total 38% of his programs—the balance divided between American, South American and European numbers.

Even better news for home talent will be embodied in the announcement, following the publication of these figures. The BBC will declare its aim to be for 1944 a full 50% of British-composed music, by all of its contract bands. Besides Payne's combination, Billy Cotton and his band will be named as their broadcast. In this connection the announcement will establish a precedent. For the first time BBC will dig down into its own pocket to pay for the orchestration of these new songs. This will go along in the case of tunes by unknown British composers, one of which the BBC dance bands are expected to find every week during the coming year.

The announcement will be a flat denial of these charges. Jack Payne and his band will be cited as constituting what may be considered a fair expression of the BBC's attitude in these lighter matters—"because the outfit is under a long-term contract. A tabulated record of broadcasts by Payne's band in the first 11 months of this year will be produced showing a total of 193 British-composed numbers put on the air by this one combination, including repeats. These 193 British tunes figured in 569 broadcasts.

Further to refute the grouser's charges the BBC will underline the significance of Payne's having given no fewer than 19 British compositions a break in this period; this figure representing an average of one-and-a-half songs per composer per broadcast. "Actually, according to the forthcoming announcement, British-composed dance numbers broadcast by Payne from January to November

Mabel Wayne Asks 250G For Tune 'Desecration' In M-G's 'Thousands Cheer'

Mabel Wayne, writer of 'In a Little Spanish Town,' says she has instructed her attorneys to institute suit against Metro for misuse of that melody in 'Ar, Thousands Cheer.' She asserts the suit will seek \$250,000 damages for 'desecrating' the character of her music by a living interpretation repeated throughout the film, instead of its use in the solemn, tone originally outlined for it.

'Miss Wayne's damage action also includes Metro's failure to give her screen credit as the tune's author.'

Tenn. Supreme Court Sits on Juke Status

Memphis, Jan. 18.—The jukebox took on a new dignity in Tennessee the past week. Before five black-robed justices of the State Supreme Court, seated in solemn judicial proceeding in the court's chambers at the capitol in Nashville, the juke had its day of glory as attorneys from Memphis earnestly debated the city's legal rights in connection with supervision of jukeboxes. Witnesses lined up in the formal arguments faster than you could switch the records from Frank Sinatra to the Ink Spots. And nobody was kidding.

Crux of the court battle is whether the city of Memphis has the right to decide who shall and who shall not own jukeboxes.

City officials for the past several years have been employing a permit system under which Police Commissioner Joe Boyle and Chief Carroll Seabrook determine whether installation shall be allowed. They gather claim that they keep nickel-in-slot music machines out of disorderly houses and badly-run joints, as well as at a property respectful distance from schools and churches, by this method.

Certain wholesalers let another story, however. They contend that the city uses its permits to favor particular dealers who are friendly with the city administration and that other 'independent' agents find all their prospective clients unable to obtain said permits.

'Variety's Jerry Marks in Jerry Marks of 'Variety's' advertising staff, has been inducted into the Marine Corps. Passed his physical Monday (17).

Marks reports for duty Feb. 7.

Sunday in Sorrento

We don't need to say much about this song--it speaks for itself. Personally, we think it's the most beautiful ballad we've heard in years. Hats off to SAM LEWIS and GEORGE MEYER, who wrote it--and to SAMMY KAYE, who introduced it on the Old Gold Program!

CHORUS
Sentimento



'Twas SUN-DAY IN SOR-REN-TO, But the church-bells did-a ring, I



stood be-side an a-l-tar, And I heard an an-gel sing. 'Twas SUN-DAY IN SOR-



REN-TO, On her head she wore a shawl, She looked just like a picture that had



fall-en from the wall, In the si-lence of the sun-set, We just said "Good-bye." She



smiled at me, But I could see a tear-drop in her eye. 'Twas SUN-DAY IN SOR-



REN-TO, And I made a prom-ise then, I would come back to Sor-



ren-to, When the church-bells ring a gain, 'Twas gain.

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INCORPORATED

JACK MILLS, President
1619 Broadway, NEW YORK

Chick Cardale
CHICAGO

Ben Gilbert
PROF. MANAGER

Bill Savitt
HOLLYWOOD

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If Miss. I. You. B. pass
Check NOW How Valuable
TUNE-DEX
Can Be to You!
Over 2,000 Titles Available
1619 B'way New York 19, N. Y.

Morton
Gould's
A STAR SENSATION
PAVANE
MORE POPULAR EVERY DAY
MILLS MUSIC INC.

JAN RUBINI
Violinist and Conductor
Just returned from entertaining our
fellow Jews in the South Pacific.
Now at Say Lake City, Ky. Newark
Theatre, Seattle; then Canada.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Jan. 10-16 from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order. In some cases there are ties, accounting for a longer list; and the second section contains the "also rans," but not in alphabetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by the American Recording Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
Be a River of Roses	Melodylane
Don't Believe Everything U Dream—"Around World"	Singer
Don't Sweatheart Me	Robbins
For First Time	Advance
Hop for Strings	BVC
I Couldn't Sleep a Wink—"Higher and Higher"	A. Harnes
In a Friendly Little Harbor	Gampbell
Is My Baby Blue Tearing You	Broadway
I've Had This Feeling Before—"Show Business"	Remick
Just Dreaming	Santly
I Was Dill "Know"	Robbins
Music Stopped—"Higher and Higher"	BVC
My Heart Tells Me—"Rose O'Grady"	Paramount
My Heart	Morris
My Shining Hour—"Sky's the Limit"	Triangle
No Love No Nothing—"Gang's All Here"	Crawford
Oh, What a Beautiful Morning—"Oklahoma"	Famous
Old Acquaintance—"Old Acquaintance"	Shapiro
Paper Doll	Remick
Will You Be My Love—"Oklahoma"	Chappell
Shoo Shoo Baby—"Three Cheers For Boys"	Chappell
Spunk Love—"One Touch of Venus"	Chappell
Two Eyes—"I Dood It"	Chappell
When They Ask About You	Chappell

MOST PLAYED AFTER FIRST 25

How Sweet You Are—"Thank Lucky Stars"	Remick
Lovey You to Spend on Eve—"Higher and Higher"	Crawford
My Worry Man	Crawford
My Heart Stays Around You	Famous
I Could Hide Inside This Letter	Shapiro
Mauri Duet	Remick
Someone to Love	Black
Surry With Fringe on Top—"Oklahoma"	Crawford
The Same Little Words	Pull
Candlelight and Wine—"Around the World"	Miller
I Love You—"Mexican Hayride"	Chappell
Starlight Avenue	Wenar
Talk It Easy—"12 Sisters and a Sailor"	Santly
You're the Rainbow—"Riding High"	Remick
I'll Be Goodnight—"Hi Ya Sailor"	Morris
So Goodnight	BMI
They're Either Too Young Too Old—"Lucky Stars"	Witmark
Victory Polka	Chappell
Journey to a Star—"Gang's All Here"	Chappell
Musings Deambou—"Swing Fever"	Chappell
Padouch—"Gang's All Here"	Triangle
Arkness	Morris
My First Love	Dorsey
Oklahoma—"Oklahoma"	Crawford
Put Your Arms Around Me—"Coney Island"	Broadway
Poinciana	Remick
Say a Prayer for Boys Over There—"Ifers to Hold"	Southern
Two Ties	Southern
They're Either Too Young Too Old—"Lucky Stars"	Morris
Money Song	Mayfair
San Fernando Valley	Remick
Someday I'll Meet You Again	Remick
Suddenly It's Spring—"Lady in the Dark"	Famous
Silhouettes	Marchant
Yah-yah a Wonderful Baby	Witmark

† Filmiscical. * Legit Musical.

Helen Forrest's Disc Deal

Helen Forrest has been set by Decca Records as a soloist on a three-year deal not yet formally signed. She will do hit recordings during the coming week.

Singer opens her first eastern party today (Wednesday) at the Roxy theatre, N. Y.

Harold Arlen and Johnny Mercer

cliffing numbers for "Out of This World" at Paramount.

DAVE DREYER A GRANDPOY

Dave Dreyer, prof. mgr. for Berlin, became a grandfather for the first time yesterday (Tues.).

It's a boy for Naval Lt. Lewis Dreyer. Mother is the daughter of Billy Chandler, also a music man.

James Monac and Mack Gordon

clerked "I'm Making Believe" "Chug, Chug, Choo-Choo Chug" "One Chord in Two Flats" "Talk, Talk, Talk's Love" and "Hey Baby, Let's Have a Ball for Sweet and Lowdown" at 8th-Pox.

Marks' Piedmont Catalog

Ed Marks Music has acquired the Piedmont Music catalog and will in future act as sole selling agent. Piedmont essentially is a hill billy name, founded in 1931 and joining ASCAP in 1935.

Original owners were Arthur Fields and Fred Hall, but latter sold his share of the stock in 1937 to David Lahn.

Ben Bloom Leaves Berlin's for WB

Because of a known desire to remain neutral in the Irving Berlin-Saul T. Harms differences which have arisen within Berlin, Inc., Ben Bloom has finally decided to go with a third, London associate of both, ever since the founding of Irving Berlin, Inc. 25 years ago, and preferring to make no factional choice when the partners finally split up, the recording exec. of the latter accepted an offer from Herman Stern, head of Warner Bros. music interests.

Bloom, who had also been advertising agency liaison for Berlin's, will take charge of Advance Music Corp., a comparatively new subsidiary of the WB music syndicate, in which Moe Gale is a partner. He starts Feb. 1 as prof. mgr.

There's no disposition, of course, as to the Berlin-Bornstein interests until the former returns from his tour with "This Is My Army."

Autry Sued for 10G For Refusing Use Of Name on Song Sheet

Los Angeles, Jan. 18.—Gene Autry is defendant in a \$100,000 suit because he declined credit as a songwriter. Action was filed here by Jack Baxley, tunesmith, who declares the cowboy star, now a soldier, collaborated with him on a ditty titled "I Wish All My Children Were Babies Again," which was published in 1941 without Autry credited on the music sheet.

Baxley contends the Autry name would have made the song a success. Also named in the suit are Dave Gordon, the Sunshine Music Co., and Western Music Publishing Co.

Shapiro-Bernstein Sues Vogel on 2 Infringements

Jerry Vogel Music Co., Inc., was charged with copyright infringement of two songs, "Yip-I-Addy-I-Ay" and "Melancholy," later charged to "My Melancholy Baby," in a suit filed on Friday (14) in N. Y. federal court, Shapiro-Bernstein is the plaintiff.

Complaint alleges Vogel infringed on "Yip-I-Addy," after S-B had obtained renewal rights from C. Lang Cobb, in 1939. Song was composed by Will Cobb and John Flynn in 1934. S-B, besides charging Vogel with infringing on "Melancholy," seeks to be declared owner of the former copyright because Vogel, it

Morris in Deal to Set Up Separate Firm for Van Heusen-Burke Tunes

15 Best Song Sellers

(Week Ending Jan. 15)

Heart Tels Me	BVC
Shoo Shoo Baby	Leeds
Beautiful Morning	Chappell
Paper Doll	Chappell
My Heart Tells Me	Miller
Shirley Hoots	BVC
Shirley Hoots	Morris
For First Time	Shapiro
My Heart	Paramount
Beau-Much	Melodylane
Little Did I Know	Lincoln
Couldn't Sleep Wink	T. B. Harms
Star Eyes	Paramount
Speak Low	Chappell
Victory Polka	Chappell

Probe 'High Cost' Of Adminstrating Prof. Music Men

Professional Music Men's meeting in N. Y. City, Friday (14) evening produced a discussion over the cost of operating the benevolent organization, which culminated in the appointment of a committee to investigate the situation and make a report at the next executive meeting. Some of the P.M.M. membership have been objecting to the high cost of administering the organization. These charges are taken care of by Bob Miller, who also conducts similar duties for the Contact Men's Assn., songpluggers' union.

It is claimed by some of the P.M.M. members that it costs approximately the same amount annually to underwrite office expenses, salaries, etc., as the organization disburses in benefits.

Other items taken up at the meeting were a possible increase in dues, the easing of initiation fees so that the \$50 required can be payable in installments covering a year, and formulation of preliminary plans for the annual P.M.M. benefit; due soon but for which no date was definitely set.

is alleged, asserts ownership and right to publish the song which it acquired from Charles Edward Norton. Later is the surviving son of George A. Norton, who was hired to edit and rewrite the song, by the original owner of the rights, Theron Bennett.

S-B seeks an injunction and declaratory judgment on alleged infringements and an accounting on the second cause of action. Complaint further asks that the defendant deliver up to be impounded all copies and plates of the alleged infringed songs during the action.

Buddy Morris is in the process of negotiating an arrangement with songwriters Jimmy Van Heusen and Johnny Burke whereby he will set up a separate firm to publish all tunes he will write during the forthcoming year. Burke and Van Heusen are under contract to Bing Crosby, Decca-Decca and Metro for three years, to do at least one film score annually. In addition they are under contract for one film a year at Columbia and one at International Pictures.

Burke and Van Heusen have virtually concluded arrangements with Morris to market all their works with the exception of tunes written for Crosby, which go into Morris' Mayfair and Morris catalogs through a previous arrangement between the singer and publisher. It is figured that the number of tunes involved will keep one firm busy constantly. At first Morris was mulling the advisability of making his Morris firm as outlet for the new setup. Staff for it has not yet been selected.

For the Van Heusen-Burke tunes has not yet been titled, but it will be affiliated with ASCAP despite the fact recently instituted by the two writers to withdraw their small performing rights from the jurisdiction of the Society. This action seeks to return, such rights to the writers, who are dissatisfied with their rating.

New Film Bids For Song Catalogs

Film companies, which have not been seriously interested in acquiring music company affiliations for years, are again in the market for such arrangements.

Columbia Pictures recently made Buddy Morris an offer for his holdings, and the same publisher has had propositions from other studios. Various bids have been turned in for other catalogs also.

Film interest in music publishing stems partly from the large number of musicals scheduled, but most of it is probably due to a desire to invest excess profits in something that will increase in value as time goes by.

H'WOOD BOWL OUT OF RED AFTER 22 YEARS

Hollywood, Jan. 18.—For the first time in its 22-year history, Hollywood Bowl is out of debt. C. E. Toberman, Bowl chairman, announced burning of the mortgage after balancing the books for 1943.

Amphitheatre is owned by Los Angeles County and operates under 50-year lease by the Bowl Assn. Property is valued at \$1,000,000 and has been visited by \$600,000 persons during its existence.

Morgate Music Publishers, Inc., chartered to conduct music publishing business in New York, with a capital stock of \$40,000, \$100 par value.

In the Easter parade, they'll all be humming

WEST COAST

Words and Music by DON REID and HENRY TOBIAS

Leo Feist inc.

NEW YORK

HARRY LINK, Gen. Prof. Mgr.

L.A. Orpheum Abandons Vaude After 'Wildcat' Pit Walkout

Los Angeles, Jan. 18. — Vaudeville lost one of its last strongholds when the Orpheum shifted to a picture policy after 11 years as a firm-vaude house. Switch was occasioned by a 'wildcat' strike of pit musicians, whose wage demands Sherill Corwin, Orpheum operator, refused to meet.

Fitten demanded \$30 for 30 or less shows a week, plus \$5 for all over 30. They also asked \$75 weekly as standbys when traveling bands are booked in, with the stipulation that the house orchestras should have to appear at the theatre while filling standby time. Another demand was a minimum guarantee of 30 weeks a year at \$50. Under the old rate they drew \$65 for 22 shows a week, plus \$3 for each extra show.

Almost a year ago, Jan. 20, Corwin filed a request with the War Labor Board to raise wages to \$84 for 30 shows with \$3.15 for each extra performance, but was turned down by W.L.B. He declared he had offered to take the latest demands to W.L.B. but tooters held out for an immediate increase. Under wartime rulings, Corwin asserted, he cannot legally raise the present scales without an okay. Local rates are said to be less than scale for the same work in other key cities.

Meanwhile, abandonment of stage shows at the Orpheum is a serious impediment to acts and bands heading for the West Coast. With wartime travel so expensive, touring troupes from the east require several profitable weeks in key cities, one of which is Los Angeles. More than one company is reported cancelling its western tour, which means that San Francisco and other Pacific coast cities will be affected.

New policy at the Orpheum is a moveover, first run, playing off

Loew's State. First program was a play, 'Cavendish', and 'Five Junction', at usual 7:30 top. Corwin served notice on the musicians, American Guild of Variety Artists and sundry booking agents that he is preparing legal action to establish rights on future commitments.

Corwin's position is summed up in a letter explaining the theatre's stance.

It is our opinion, he asserts, 'to take any step legally necessary to protect our interests and, to such end to immediately file suit seeking declaration of our rights and obligations, not only with regard to variety agreements for future services of persons previously engaged but those persons with whom we hold contracts covering present services.'

RHODE ISLAND SOLONS RAP DRY MOVEMENT

Providence, R. I., Jan. 18. — Rhode Island, which never ratified the Eighteenth Amendment, emphatically wants no resurrection of the bluenose baby of the last war.

Only about five minutes was devoted here Wednesday (12) to other branches of the State Legislature to adopt a joint resolution providing for the repeal of any national prohibition law, and pointing out that 'millions of voters now in the armed forces of the nation will be unable to express either their approval or disapproval of the position taken by their representatives in Congress concerning such legislation.'

Assailing this effort as 'strikingly similar to that which was made in the year 1918 when the wartime prohibition law was enacted to conserve grain and ultimately developed into the Eighteenth Amendment,' the resolution said the Rhode Island Legislature desired to be recorded against reenactment of such legislation 'in the belief that such legislation has not only failed to accomplish its purpose, but has also brought in its train conditions which have proven detrimental to the public interest.'

Albert Mandel Breaks Leg in N. Y. Theatre

Albert Mandel, of the comedy-tearband turn, Three Mandels (ex-Wills and Joe Mandel), suffered a broken leg at the opening show at the Academy of Music, New York, Monday (17).

Mandel wrenched his back while setting up the apparatus, but hesitated to call off the show. During the next-to-closing trick, he again wrenched his back, and a broken leg resulted when he tried to catch a partner who was catapulted off the board. He was taken to the Columbus hospital.

The Reddingtons replaced.

Hotel Commodore Drops Show As Auld Bows In
Commodore hotel, N. Y., will drop its floor show Feb. 3 with the debut there of George Auld, an orchestra leader. Auld will be supported only by the Glenn Miller Moderaters (formerly Singers), working as a floor act.

Band and vocal group will break up at Stanley theatre, Utica, next week (23-27).

Hub's AGVA Local Still Snarled Up

Affairs of the Boston local of the American Guild of Variety Artists are still up in the air, despite removal of Tom Sena, local executive secretary, and installation of Fred Norrell as representative of the national office. Legality of the meeting which dissolved the Boston local has been attacked by Hub performers, who contend that they have been legally deprived of their rights, with dissolution of the local.

Matt Shelvee, AGVA's national administrator, is making a study of the legal aspects. If he finds that the Boston local is out of bounds, the Boston will get back its autonomy and Sena will be restored as head of the local.

In any event, it's doubtful that Sena will be allowed to hold on to that post. Shelvee has charged him with failure to adequately organize the jurisdiction, maintenance of a sub-standard wage scale and failure to conclude minimum basic agreements with most cities in that area.

Shelvee will go to Boston to expunge the membership upon its return from a tour of locals, two weeks hence.

Following disposal of the Boston union, Shelvee will turn his attention to the Philadelphia local.

VIVIAN NELSON SHAKEN IN FALL FROM TRAPEZE

St. Louis, Jan. 18. — Vivian Nelson of the Nelson Sisters (2), a trapeze act who slipped Friday (14) when she slipped from the bar suspended from the dome of the Ziegler Lounge Hotel Chase, where the act is appearing, and fell 18 feet. More than 500 witnessed the accident. Miss Nelson's sister, Gloria, continued the act after the fall.

Miss Nelson suffered abrasions and a severe shaking up, but did not require hospitalization.

Pitt Niteries Face 11 P.M. Curfew for Servicemen

Pittsburgh, Jan. 18. — Cafe and bar operators hit the ceiling here last week when announcements that Safety Director George K. A. Fairley would propose an 11 o'clock limit for selling drinks, but Fairley quickly denied the report, claiming that his 11 p.m. curfew would be for saved saloon only.

Insisting he is 'not fanatic' about the question of soldiers under drinking, Fairley said he was only trying to put into effect locally a plan which has worked elsewhere. Experiment was credited with reducing venereal infections of service men 50 percent in Harrisburg, he said.

Inkeepers breathed a little easier at this and some of them went the nod to Fairley's plan, since the service men have been posing something of a problem in many Golden Triangle spots lately. Several months ago, Fairley had proposed a midnight bar curfew for civilians as well as service men, but nothing ever came of that.

Max Tishman to GAC

Max Tishman joined General Amusement Corp. Monday (17) as assistant to Harry Roman, act department head. Tishman for years was an indie agent.

Another assistant to Roman, Billy Stein, was inducted last week and leaves for the Navy today (Wednesday).

Frank Sands to GAC

Frank Sands, formerly with Moe Gale, joined General Amus. Corp.'s cocktail department, Monday (17), to work with Mort Davis.

Sands fills the vacancy created with Danny Hollywood's shift to the GAC radio department.

Shelvee to Tour Key Cities in Move To Sign Agent Groups to AGVA Pacts

In an effort to secure pacts with agent organizations throughout the east and midwest, Matt Shelvee, national administrator for the American Guild of Variety Artists, and Mortimer S. Rosenbluh, AGVA's associate counsel, will embark on a tour of key cities Friday (21) to meet with local agent groups and sign them to pacts similar to the one recently effected with the Artists Representatives Assn., New York.

First stop on the Shelvee-Rosenbluh itinerary will be Buffalo, Saturday (22), after which they will hit Cleveland, Detroit, Chicago, Cincinnati, St. Louis, and New York.

Local executive secretaries and national representatives are preparing to discuss the pacts by agents, agents and bookers in the various towns to be visited to call meetings for purpose of preparing agreements.

Situation, according to Shelvee, looks good, but he envisions some protracted discussion in Chicago where the Entertainment Managers Assn. is asking that the bookers' fee be set at 10% and the agent be allowed an additional 5%. ARA agreement sets the commission split the other way around. Shelvee conferred with Dave P. O'Malley Ch. EMA exec. in New York last week, but arrived at no definite agreement.

DANCE ACTS OKAY FOR MASS. SUNDAY SHOWS
Springfield, Mass., Jan. 18. — The Massachusetts Department of Public Safety has relaxed the Blue laws and will permit dance acts to be shown on Sunday vaudeville.

Bumps and grinds are still forbidden. As a result, manager Gerry German, of the Broadway theatre, immediately booked ten acts for this week's show.

Shelvee said he never did understand why they couldn't see live performers do the same routines that would be shown a little later on the screen.

Carroll Darkens Nitery, Then Settles With Union

Los Angeles, Jan. 18. — Earl Carroll re-opened his theatre-restaurant after two nights of darkness, venting from a walk-out by seven stagehands in a dispute over overtime pay. When pickets were stationed in front of the niteries, union workers refused to enter. Strike was settled at a conference between Carroll and Capt. Cooper, business representative of International Alliance of Theatrical Show Employees, stagehands 38.

It was the second time the Carrolls' shuttered because of labor troubles two months ago. It was closed from Nov. 26 to Dec. 4, 1943, by a walk-out of waiters.

District Election Closes Philly Midtown Bars

Philadelphia, Jan. 18. — Niteries and cocktail bars in midtown Philly were ordered to keep their bars shut tight until 9 p.m. to-night (Tuesday) because of a special Congressional election in the district which embraces the entertainment belt.

The election to fill a vacancy has caused little interest here and plenty of hoisters are in for a surprise when they are told that booze is verboten. Cocktaileries just outside the 'dry' area are advertising that they'll be open all-day and expect to make killing.

Bonnie Baker goes into the Boulevard Room of the Stevens hotel, Chicago, Feb. 25 for four weeks with options.

Cleveland, Jan. 18. — Eighteen Northern Ohio bookers meeting here last week to discuss mutual problems, wound up organizing the Ohio Guild of Theatrical Agents.

Marty Caine of the Frank Sennet theatre was elected president; Leo Fredericks, vice-pres.; Alfred Jackson, also of Sennet office, secretary; and Menie Jackson, of the Music Corporation of America office, treasurer.

The group which will be affiliated with the Artists Representatives Association in New York, includes agents at Akron, Canton, Youngstown and Steubenville. O. Membership is expected to jump to 50 after their Feb. 6 meeting at local Omet hotel.

Formation of OGTA turned up several dissatisfied downtown side owners, who claim it will be used to bludgeon them. One niterie proprietor said he was so 'disgusted with low quality of acts furnished him' that he will henceforth do his own booking via long-distance phone with Chicago agents.

AL BORDE PRESENTS

BENNY MEROFF
in his
"FUNZAFIRE"
COMPANY
(FIFTH YEAR)
COLLEGEBOY, CHICAGO

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OVERSEAS WITH U.S.O. SHOWS

Now entertaining 21st boys in Scotland

GEORGE FREEMS

Willie Shore

Personal Management: AL BORDE

WILLIE SHORE

Personal Management: AL BORDE

Willie Shore

Willie Shore

Willie Shore

Willie Shore

Willie Shore

Willie Shore

Willie Shore

Willie Shore

Willie Shore

Willie Shore



CHARLIE SPIVAK

General

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AMUSEMENT CORPORATION

NEW YORK 17, N. Y. • HOLLYWOOD 10, CALIF. • LOS ANGELES 10, CALIF.

JAN 27 1944



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PRICE 25 CENTS

SHOWBIZ'S "SECOND FRONT"

Jimmy Davis Vote Cues Speculation On Auditioning Candidates for Sound

Memphis, Jan. 26.—Sinatra for the Senate? Crosby for Congress? Is that the sort of lineup I'll call to win the elections of the future in these United States?

Political bigwigs from one end of Dixie to the other are asking themselves such questions this week in the wake of Jimmy Davis' 35,000-vote plurality in Louisiana's hectic balloting for governor last Wednesday (19).

That the singing composer of that corny ballad, "You Are My Sunshine," only Sunday could actually lead the ticket in the State gubernatorial campaign was something the wheezers from the back room had never believed for a moment. Yet there it was, in black and white. Jimmy Davis was more than 10,000 votes ahead of former Congressman Lewis L. Morgan in the race for the Democratic nomination on the basis of practically complete returns.

Of course, there will have to be a (Continued on page 16)

Jazzique "Characters" Hypo Met's Staid Cafo Into Hotcha Salonacy

BY ABEL GREEN

The Metropolitan Opera House had its last jazz concert in 1933 with Paul Williams, George Gershwin and W. C. Handy, but nothing like the boogie-woogie wildness obtained then as it did last Tuesday night (18) on the occasion of Esquire's all-time jam session, "The Met, which has just turned the golden anniversary mark, has given its old returners something to talk about for another 40 years. Some of the characters seen in the Golden Horseshoe and in the other patrician boxes and oger, were enough to make even Broadway Rose feel conscious.

But that's as nothing to the acule Louis Sherry (see column to us) which saw a record biz. The barkeep never hustled so many drinks, and even a touch of the Stork Club moved into the aeroscented smother when somebody started playing gin-rummy, while drinking, and (Continued on page 26)

Kath. Dunham Terpers Too Torrid for Boston

Boston, Jan. 25.—After plenty of weeks on the road and in New York without anyone taking umbrage, Katherine Dunham's "Tropical Revue" inevitably hit a censorship snag in the Hub when it opened here Monday night (17).

The Opera House's Danne show drew rare notices from all but Elliot Norton of the Post and Margaret Lloyd of the Monitor, both of whom attacked various sections of the show. It should be drastically altered, wrote the Monitor.

(Continued on page 16)

Nazis Guard Actors In Danish Play to Hold 'Em

Washington, Jan. 25.—Nazis have put the entire cast of the play "Sista Skyttek" at National Theatre in Copenhagen under constant police guard to keep the actors from skipping, according to reports from Sweden. Play is strongly pro-anti-Nazi and anti-Democratic, and reported that the cast doesn't like it.

Two actors disappeared before the police guard was put on the show. They are Lars Nordstrom and Jörn Örnberg, who had leading roles, according to Swedish reports.

U.S. Cracks Down On USO Leaks

Continued publicity leaks in columns and news stories regarding performers about to take off on overseas assignments for USO-Camp Shows, Inc., has USO execs and the War Dept. plenty worried. Up to now, USO has been forced to caveat trips where such leaks have occurred, but now more drastic action is in the offing, as performers still get prominent mention when about to go overseas.

It's been pointed out that such news breaks, especially regarding name performers, are a menace to national security, as it permits enemy agents to watch talent and consequently obtain vital information regarding shipments.

Danger of this type story has increased, since talent is now sent via troopships. (Continued on page 12)

UGRES CLOSING RADIO TO WAR COMMENTATORS

Albany, Jan. 25.—J. Norman Lodge, veteran Associated Press war correspondent until recently in the South Pacific, urged during a speech before the New York State Publishers' Assn. last week that war commentators be taken off the air. He asserted: "The only things they tell you are the things you want to hear, not the things that actually happened."

Lodge, in a tough, blunt address on the war, declared that after he took Bougainville Island, then, and only then, will the Pacific war be won. He deplored the fact that the Pacific area "is way down on the priority list...now we are beginning to think it is at the bottom." He reported that "the boys out there are saying, 'The only thing we got last September was Mrs. Roosevelt.'" He warned that "the boys are writing the boys about John L. Lewis or strikes."

ALL BRANCHES SET TO "GO NOW"

U. S. Networks, Newsreels, Camp Shows' Overseas Staffs Augmented As Zero Hour for Major European Invasion Draws Near—Topflight Pix Held in Readiness

500 CSI UNITS

Comes the invasion of Europe, and American show business will be ready to "go in" same as Allied forces right from the opening round, as soon as called at military authorities deem advisable.

Plans are nearing completion for the covering of the event by U. S. networks and newsreels, with lessons learned in previous invasions both in the Mediterranean and Pacific areas as guides. The USO entertainment units, the OWI, which will handle propaganda and films for civilian showing, the Army Signal (Continued on page 26)

U.S. Jive Band Carries On In Shanghai But Under Japanese Surveillance

BY HAL P. MILLS

Shanghai today boasts the greatest American dance band in its history, but the Shanghai public does not hear it.

The hepcats are prisoners of the Japs and are jammed at the Postings Assembly Camp, declared to be the worst of all Jap prison camps in the Far East, since his return, the unit is a leader in his own right, while many are composers also. Despite the Jap ban on American

Vast New Adv. Fields Eye Advent Of Tele; Threat to Newspapers?

London Philharmonic Asks 20G Per Broadcast

The London Philharmonic Orchestra, which will make its first tour in this country next fall, is asking \$20,000 per broadcast from any sponsor desiring to air the group. Good-will tour under the direction of Sir Thomas Beecham, currently conducting at the Metropolitan Opera in N. Y., will probably extend over a six or seven-month period and will include stops in Canada.

Beecham expects to go to England this summer and return with the orch in the fall.

Nix Variety Talent Withholding Tax

Wrangling on deduction of social security and withholding taxes from vaude and nifty act salaries has been ended by a Treasury Department ruling handed down Friday (21) declaring all performers and musicians (except those hired under the American Federation of Musicians Form B contract) to be independent contractors and, therefore, not subject to provisions of the withholding tax.

Theatre circuit legal departments immediately instructed house managers to pay talent full salaries without deducting the 25%. Ruling takes effect with this week's salaries.

Decision settles the ticklish situation, in which performers and talent buyers have found themselves since passage of the social security act in 1936. Federal agencies, anxious to have employers responsible for payment (Continued on page 16)

Opportunity to use visual advertising on the air in a big way when post-war television takes hold is already intriguing some of the largest women's apparel shops in New York and elsewhere in the east. As a result, newspapers face their first serious challenge in the vast field of clothing, furs, cosmetics and house furnishings as future television, using direct eye appeal enters the display advertising field as an active competitor.

Thus television is now seen as producing a new headache to newspapers, which in recent years reached a degree of complacency, having overcome the initial shock that followed the popular acceptance of radio as an advertising medium. However, the blow was considerably softened by the knowledge that those products that "had to be seen to be sold" were largely dependent on the printed media. For while one could extol the virtues of gossamer or a tire by a glib spiel, one still had to see the wares (Continued on page 16)

S. F. Tells Tourists In N't Al Drive to Stay Away Till War's Over

San Francisco, Jan. 25.—Tourists, casual visitors and convention delegates will be asked to stay away from San Francisco through an advertising campaign to be initiated in nationally-circulated magazines during February by Californians, Inc., a group which for 22 years has been urging visitors to come here.

Plans for the ad drive were revealed here Tuesday (18) by John F. Forbes, president of the organization, who explained the initial ad will:

"We want you to enjoy San Francisco safely and (Continued on page 24)

The Hour of Charm

All-Girl Orchestra and Choir

Conducted by Phil Spitalny

ROSA

(The writer, veteran Far East editor and publisher, and American, repatriate on the first trip by the exchange ship Gripsholm, was for many years correspondent for "Variety" in China. He has been recuperating in the midwest, since his return, from an illness contracted in a Japanese internment camp. The following information was re-narrated to him by returnees on the second trip made recently by the Gripsholm.)

music, the four Jap guards of the prison camp like the band's music and permit the band to play freely. Jap guards off duty come to and obviously enjoy the concerts.

At the outset the leader was Henry Francis Parks, of Chicago. (Continued on page 26)



"The Red Glow" All Mixed Up

Leave for the Coast in a few weeks.

Leave for the Coast in a few weeks.

Flood of Phoney Academy Ballots Being Probed

Hollywood, Jan. 25.

Academy of Motion Picture Arts and Sciences ordered an investigation of the widespread distribution of fake ballots for the annual awards of best picture, known as the Oscars. While Academy officials are preparing 4,000 valid election blanks for the mail, floods of spurious votes are pouring in from Los Angeles, San Francisco, Seattle, Chicago, Pittsburgh and New York, making it look like a coast-to-coast plot.

Phoney documents, labeled "Public Opinion Ballot for Best Picture Award Candidates, Best Acting for 1944," contain spaces for the best picture, best actor, best actress, best supporting actor and best supporting actress. One mysterious element is that the unqualified voters are not concentrated on any particular picture or star but cover a wide range. In official statement, the Academy said, in part:

"It is the first time in the history of the awards that phony ballots have been secretly printed and distributed nationally. Strict rules require that the ballots be distributed through the attempt to ensure. Distribution, opening and counting of ballots is handled by the first prize, Best Picture, and the second prize, Best Actress, and the third prize, Best Actor, and the fourth prize, Best Supporting Actress. In the voting for the Academy Awards, the ballots are strictly secret, the sealed and unsigned ballots being mailed by the voters directly to the Pricer, War Relocation Authority. As in past years, voting for the Academy Awards is restricted to persons employed in the motion picture industry.

Voting for nominations ended at midnight, Feb. 2. Senior members of the Screen Actors Guild will nominate for the acting awards, members of the Screen Directors Guild the direction awards, and members of the Screen Writers Guild for the writing awards. These groups, together with the Academy members, will nominate the 10 best pictures to be voted on in the final ballot, which reaches voters through the Chinese theatre in Hollywood March 2.

SHOW BIZ PETITION FOR SOLDIER VOTES

Washington, Jan. 25.

Pieces of show biz moved in on the red hot soldier vote issue down here last week with a strong plug for the "Front Lines" (Admiral's) campaign, but which provides for uniform Federal ballots and a national voting commission of four.

Delegation, which brought a bundle of petitions to D. C., included: Canada Lee, Rhy Williams, Benay Venuta, Howard De Silva, Anne Burr, Virginia Gilmore, Oscar Oates, Bert Kelton. The group issued a statement which said in part:

"Thousands of members of the entertainment industry—radio, films, theatre, music and the dancers serving at the fighting fronts in uniform. The industry here at home, the men, women and children, is mobilized in the war effort for war bond sales, entertainment tours for the armed forces both at home and abroad, and overseas broadcasts.

"We believe that the original General Lease bill offers the men and women who are fighting for our right to vote the fullest guarantee of their right to vote."

Handy Recovering

W. C. Handy, seriously injured in a subway fall recently, is on the road to recovery at a hospital in New York, home following a lengthy stay at a local hospital.

Writers' fall occurred several months ago when he misjudged his distance from the edge of a station platform and plunged into the tracks. Poor eyesight contributed to the accident.

Zorina As Cleo

Zorina is expected to return to Broadway at star in "Daughter of the South," play written by E. Childs Carpenter.

She, despite its title, does not deal with a Southern belle, but is based upon life of Cleopatra.

Spend, But The Right Way

Radio has certainly never known such a season as the present one regarding the calibre of its leading programs. We mentioned this a while back when discussing the difference between the comedy shows emanating from studios and service camps. That difference continues in favor of the studio programs.

The entertainment going out over the air these nights is astounding. And it is "Variety's" belief that less than half of the people in radio actually realize the quality of the shows they are sending out. That's because radio is too busy trying to sell the time it's got left, switching accounts, checking program ratings (which do not tell the complete story), concentrating on network extension, power increases, and other technicalities.

There is a warning here, for the whole thing blows up without talent.

Talent can't be neglected, taken for granted, or overlooked at any time. You can also put it on the line that minus talent, television will have a very sorry time of it regardless of what the scientists and engineers ring in with after the war.

The key to the situation is that it is too tough for new people to get on the air. This was always a cardinal fault of vaudeville, and it's something that killed vaudeville. Booking office arrogance toward new acts was a stone around vaudeville's neck. Vaudeville thought that by this attitude it would get the new talent cheaper in the end. In the end that same new talent was brought in by word of mouth and that most recently born branch of showbusiness, radio. The talent simply became tired of waiting for vaudeville and it no longer had to wait.

Today it is even tougher to break into radio than it was into vaudeville. If vaudeville acts couldn't get a big time tryout they generally wound up making their money in vaudeville. But in New York radio today there is a pool of about 75 stock players upon whom both the networks and agencies constantly call. It explains why the public keeps hearing the same voices all the time. This radio pool is the toughest club any new player ever tried to make. While it is true that from this pool many players have graduated into legit and pictures, it is also a fact that many secondary performers from legit and pictures have tried to crack this circle in vaudeville. And now the producers and directors want to stick to their regulars. You may know the stage or films, but you don't know radio. That's their slant and it causes headaches galore.

It is easier to break-in with the networks, via their sustaining shows, than into agency circles. Yet the opportunity that the webbs offer are much too few. It won't do. The agencies don't care but the networks should. If the networks have any intention of taking a firmer grip on production, with television around the corner, the problem of new talent is a "must" for them.

The networks have not been quite so indifferent as was vaudeville, but the webbs are too concerned with digging up what's new the cheap way. There's nothing especially smart about that, not when coin is bouncing around the way it is today. Besides, the networks are the better off. The advertising agencies' attitude toward new talent is just impossible. In this respect they always will take and give nothing toward developing people.

The webs deliberately let control of talent skip out of their hands the day they decided they preferred to sell time and provide the mechanical facilities of broadcasting rather than get bothered with the problems of production. It was the easiest way and the agencies were so eager. Now it's time for the networks to start figuring whether to leave their new talent child in the hands of the agencies, or commence taking over the responsibility of raising their ageless off-spring.

It is a paradox that in a war year when performers, writers and producers have donned uniforms by the score, that despite their absence radio entertainment has ac-

tually improved. You are entitled to your guess as to the reason for this and we'll take ours. Our hunch is that the veteran performers of the good shows are no longer coasting on their laurels but, due to necessity, have stripped off their coats and taken charge. They are working longer and harder on their scripts. They squawk, but they love it because the results are there and it's their experience which is doing the work. The boys are having one whole of a time. And more power to them.

Radio at large, meanwhile, is enjoying this hugely (the ratings are excellent) as it goes heedlessly on its way feeling that it's safe. It is not. If it ever starts to rain, radio has radio an umbrella of good reserve talent to hold over its head.

Television is coming. All right. When television says to radio, "Daddy, what do you do in the war?" And radio replies, "Son, I did plenty," it will still be true that this branch of the showbiz picture has the talent to get the customers.

Showbusiness has nothing to fear from television. It will make a projection room of every home it enters. So what? So what's on that screen had better be good. The phonograph, the silent picture, the sound picture, the color picture, and radio itself—all these were and are wonderful inventions. But without talent? Gadgets. Radio can't keep 'em home seven nights a week and television will not be able to do it, either. For six months? As radio did? Maybe, but not for all.

Right now radio misses competent criticism to spur it on, or a sufficient number of reviewers who know enough to carry weight when they say, "Stop sitting there letting the agencies do it all." Sure, the networks are trying a little something here and there. Drabs and drabs. It's not enough, but enough good radio critics might annoy the networks into reading what they have to say and into paying some attention.

Pictures suffered for a long time from the same thing, lack of country wide criticism, and that picture could rely on pictures got over it, learned to ignore it. Now the film business is chiefly concerned with daily paper criticism as it affects the attendance and distribution sales. The studios are equally indifferent. Film reviews in the dailies are mainly read in the trade by the theatre men in terms of what these reviews may mean to the box office. There is one house which figures that complete indorsement by a certain paper means an additional \$10,000 to the week's gross.

Critics, or the lack of them, however, are not going to save radio from what can become a bad jam some day. The networks must do something for themselves. In "Variety's" recent Anniversary Number, several of our critic radio people placed their views on radio in print. Some were kidding. Some were not. Radio might glance at the things these people had to say. They aren't dummies. They know what they're talking about.

Look. The networks are loaded with dough and are trying to tell someone else how to spend their money—but what reasons are there to prevent any one of the webs from buying or taking over a small station? Upon this station not one minute of time in the 24 hours would be sold, but it would be the tryout and experimental seat of the web. Any talent or program which proved good enough could then be graduated to the network as a sustainer. Maybe even with a sponsor. It could happen but it won't until radio starts setting about it. The smaller stations know how much experimental time they can afford in their own interest. If this were done writers could be given a free hand, talent allowed a free rein, or both could be guided into those channels of the network or reservation. But the side-show for the reserve fund of talent would always be going on. Ten cents, a dime today. What tomorrow?

We think this is worth kicking around to see what comes out. But what we think is not the final word.

It's what radio thinks.

That's the point.

20% Admish Tax March Unless Vetoed By FDR

Washington, Jan. 25.

Theatre, sports, etc., can start preparing for the new 20% admissions tax, which will probably be through Congress in time to become law on March 1. Only chance for a reprieve will be if President Roosevelt vetoes the revenue bill. Bill is expected to pass the House and Senate in iron out differences, but there appears no prospect of any change in the admissions item that the Senate passed last week.

Bill provides for 15% of tax on each of admission or major fraction thereof. This is slightly less than double the present on each ten or fraction thereof.

Senate passed the item last Wednesday (19) after stalling for a final attempt by Senator Chapman Revercomb, West Virginia Republican, to extend the present on the day. Before the Senate had voted an event by James M. Kease, New York Democrat, to keep the present levy.

FENTION DIRECTING AFTER 3 YRS. IN NAVY

Hollywood, Jan. 25.

Leslie Fention, for the past three years of war as a member of the British Navy, was signed as a screen director by Hollywood in a final attempt by Senator Chapman Revercomb, West Virginia Republican, to extend the present on the day. Before the Senate had voted an event by James M. Kease, New York Democrat, to keep the present levy.

Fred Stone Comes Off Road for Selnick Pic

Hollywood, Jan. 25.

Fred Stone, veteran of stage and screen, returned to Hollywood in a featured role in the David O. Selnick production, "Since You Went Away." For the last eight months Stone has been on the road with a legit group, touring in "You Can't Take It With You."

Collier Left \$200,000

Los Angeles, Jan. 25.

An estate estimated to be worth \$200,000 was left by the late William Collier, who died Jan. 13 at the age of 80.

Actor's will provides that the estate be divided equally among his four children, 50% annually, be left in trust for the widow, son, a brother and a sister-in-law. The Bank of America is trustee.

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DAILY VARIETY (Published in New York by Variety, Inc.) 115 a year—\$4.00 a year—\$1.00 a month

Exhibs Pledge 1,860 Bond Preems; C.P. Skouras Effects Legion's Co-op

Industry's Fourth War Loan drive rolled into high gear during the past week. Charles P. Skouras, national chairman of the campaign, announced in a league hall here that the exhibitors with the American Legion would align every post in the country with the campaign. The same time Skouras announced that during the first six days of the drive exhibitors had made commitments for 1,860 bond preems.

The American Legion post, made up of W. H. Abernethy, national commander, is regarded as one of the most effective "outside theatre" bond-selling plans so far developed. Calling for cooperation between theatres in every community and several local American Legion posts, Skouras is to sell a million extra bonds through the theatres participating.

Basic formula of the American Legion bond-selling plan is to enlist the aid of thousands of children in every state. Children are to register at their favorite theatre as Junior Home Front Heroes. With the sale of one bond they are to be awarded official American Legion citations. Sale of more than one will give children additional promotions.

At the conclusion of the campaign a special American Legion award is being recommended in each city for utilizing the Home Front Hero plan, as a means of presenting final citations to the children participating.

Barton last Monday (24) wired instructions to all American Legion posts, Commanders and Trustees, with theatre owners in starting the Junior Home Front Hero plan.

Liaison Officers
Meantime, following the General George C. Marshall's directive to all Army Service Commands in the U. S. for cooperation in the war effort, the War Relocation Authority has appointed nine officers to act as liaison officers for the film industry's Bond Drive. The officers are touring the country.

James A. Burke, president of the National Association of Theatre Owners, is touring the country, making a proclamation calling on all Citizens in his borough to cooperate.

(Continued on page 27)

LIEUT. TOMMY HARMON'S KUDOS TO JOE E. BROWN

Washington, Jan. 25. Lt. Tommy Harmon got in a nice pass for Joe E. Brown at the former press conference here yesterday (24). Former football luminary, just returned from the China war zone, asserted Brown "is not only entertainer to reach that age," "These Himalayas," he said, "are too much for them, but Brown entertained at every point in China, and some of the boys laughed for the first time since they've been out there."

N. Y. Stage Door Canteen Mulls New, Larger Site

Idea of moving N. Y. Stage Door Canteen from present quarters under the 4th Street entrance is being mulled by directors of American Theatre Wing which finances the canteen. The canteen is being moved to the more commodious basement at the City Center has been used, but although the new site could accommodate 1,500 or about three times the number of service men seated at one time, the present location, there is no way it could be air conditioned.

It was discerned that at the Centre the basement is two levels beneath the street necessitating the use of a long and not easy to be descended. Figured that the kitchen was inconveniently spotted and still another disadvantage is the location outside the theatre district. While the Canteen may find new quarters, the expected second anniversary will be celebrated in the original place March 2.

Lew's \$10,000,000

Loew's, Inc., will purchase \$10,000,000 in Fourth War Loan securities. The bonds are being allocated among Loew's theatres and theatres in various sections throughout the country.

\$15,000 in 15 Mins.

A surprise war bond rally at the Paramount, N. Y., Thursday night (20) just before the last stage show went on resulted in the sale of \$15,000 in bonds.

The rally, arranged by Bob Weisman, managing director of the house, featured Ben Grauer, NBC news anchor, who made the bond-buying spiel.

Skouras Salutes Trade "Press" 4th War Loan Hypo

Charles Skouras hosted the trade press at Club 21 last Thursday night (20), in appreciation for its all-out effort in behalf of the Fourth War Loan Drive, which the National Theatre's press is championing.

Skouras, as final speaker, the agenda, Rick Ricketson became unofficial toastmaster, and brother Sam C. Skouras, Jr., presided. The square, observed that "this is a challenge to the trade press, and if our campaign fails it's also a reflection on the trade press."

Continuing, as final speaker, struck a keynote when he observed "that there are 80,000,000 movie theatres in the country, and if the 80,000,000 at least one War Bond we will not have done our job."

Ricketson read a congratulatory telegram from Secretary Morgenthau to Skouras, in which the secretary, naming them by name, whereupon Charles P. Skouras took occasion to thank the press for the trade papers' all-out job for the 4th War Loan and for him in particular.

Keynote emphasized that the trade press constitutes the amusement industry's first line of defense, and that from this stems an ever-widening circle of influence in what our industry. While the 20th-Fox and National Theatres exes dominated, there were other engagements present, besides the news ban. Around 40 in all made a 7 p.m.-until whoopee in the party, carrying room of the defense.

Uncle Sam's Calldboard

Cameraman-Hero
Carlson Mickett, former Fox thea user here and later a cameraman for Universal studios, is due to receive a medal for heroism in New California.

Mickus, whose still camera has covered more than 100 battles in N. Y. Navy than his six camera did in Hollywood, was home last week on a leave, and along with him, a new move up from photographer's mate, first class, to chief.

The former cameraman, whose war stills have been used plenty by the press, took part in four major engagements, including the Battle of Midway, Guadalcanal, the East Solomon and San Cristobal. Serving on the staff of the 1st Marine Division, he was shot three times, returning from on photo mission, his pilot landed on a carrier wave to rescue him two hours before the carrier was sunk. Another time, unable to land on the deck of a torpedoed carrier, Mickus was rescued by a lifeboat. Mickus has been inducted into all the planes possible, Mickus and his pilot were forced to drop into the sea.

The third incident, and medal award for him, is to be announced from Washington.

Ch Showmen Drafted, Jan. 25.

Draft numbered several show business personalities, among those inducted here last week.

Included in the list, soon to don uniforms are Hy Faine, actor; executive secretary American Federation of Radio Artists; Pat Ballard, William H. Allen, agent; Marcus Glaser, Charles A. Hodge, chief; James Brailey, Music Corp. of America; Dan. Goldberg, Great

Norma Terris Heads New Unit for Canadian Tour

American branch of ENSA, British service entertainment outfit, is headed by Norma Terris, who will be joined by P. F. Vouras, a unit in Canadian air training center, unit being headed by Norma Terris.

Others are Claude Horton, Rowan Tudor, Jean Cameron, Theodore Wilson and Margaret Jackman and Leonora Brunner.

U. S. Pix for Yank War Prisoners Abroad; Nazis Get Own Pix Over Here

Initial shipment of 26 U. S. feature pictures, designed for showing to American prisoners of war in Germany, was due to reach the war prison camps there this month as result of cooperation of the YMCA War Prisoners Aid Committee. Films are being distributed from international headquarters of World's Committee of YMCA in Geneva, Switzerland, in accord with formula agreed to by the Nazis whereby German-owned films likewise are shown German prisoners in U. S. Pictures already are being shown Italian prisoners in U. S.

In the first shipment were comedies, dramas and musical comedies as well as shorts. No war picture newsreels or features with so-called political significance were included in the shipment. The actual shipment of the YMCA has 16-millimeter projection equipment.

FILMS AND RADIO ALLY TO HYPO PHILLY BONDS

Philadelphia, Jan. 25. The Philadelphia film and radio industry, aided by the local theatres, is going up as never before in the current drive to put the Fourth War Loan over the top.

As an example, a new broadcast from the Hotel Philadelphia, sponsored by the American Film Guild, will feature Franchot Tone, Ivan (Cy) Peterman, WCAU's new commedian, and the show will feature the debut of Johnny Warrington.

First day of the campaign got a hefty boost by the sale of \$10,000 worth of bonds by KYW for a special bond matinee of the "Ice Follies of 1944" at the Arena.

Filmers also are holding special bond shows in the campaign to sell one bond for each of the estimated 560,000 seats in the Philly area. "Tupper will be premiere of the show," said the Boyce.

Lighting
Washington, Jan. 25. War Bond Drive highlights reported by the Treasury Department: Julius Lamm, manager of neighborhood theatre in Cleveland, auctioned off 12 pairs of nylon hose for \$100 each.

"This is the McCoy," soldier musical put on by the men at Camp Detrick, Wis., is expected to raise upwards of \$5,000,000 in bonds during a tour of 11 cities in that State.

Paul Dick Bay, former producer of floor shows for the Palmer House, Chicago.

Portland, Ore., Jan. 25. Sparked by persuasion of Dinah Shore and Gene Kelly of the films, the Fourth War Loan campaign is now in full swing in a big public auditorium here last Tuesday.

Mrs. Shore planned back to Hollywood after the show but Kelly stayed over to appear at Victory Center and shipyard.

L.A. to N.Y.

Harold Buckman, Portland, Ore., Jan. 25. Sparked by persuasion of Dinah Shore and Gene Kelly of the films, the Fourth War Loan campaign is now in full swing in a big public auditorium here last Tuesday.

Mr. and Mrs. Adelph Zukor. Mr. Dick Haymes. "Edna" and "The People's Revue." Some entertainment and food policy prevails as before.

Strong Pace of Current March of Dimes Indicates Topping Last Yr.'s \$3,000,000

Full Draft Haul Here

Hollywood, Jan. 25. Six players in Andrew Stone's "Sensations of 1944" have been reported to have notified to report for physical exams.

Ordered for draft tests are Emil Pleggen, Jr., bear trainer, Robert Castle, Mel Hall and the Les Paul Trio.

Mich. Showmen Have Plan For Handling Drives

Detroit, Jan. 25. Michigan's showmen have graduated from salesmen to sales managers in the current Fourth War Loan drive as a test of the role of the picture business probably will play in such campaign in the future.

The new method, not selling bonds, is being reflected markedly last week in the appearance here of Walter Pidgeon to hypo campaign. There has been some sharp criticism of selling bonds as an amusement gain and Pidgeon reflected the more serious trend. Pidgeon was not selling bonds. His work was to stimulate the press and to appear directly at war plays, schools and other issuing groups as a missionary to the salesmen.

The new campaign set-up here now is to use war plays, schools, fraternal groups, etc., as the actual issuing agencies for bonds while the theatres do not make any drive until after the actual selling has been made in all such places. The new standard of success in bond sales also has been set at the dollar figure for percentage figures with success measured in how many people bought how much.

Sidelights
Washington, Jan. 25. War Bond Drive highlights reported by the Treasury Department: Julius Lamm, manager of neighborhood theatre in Cleveland, auctioned off 12 pairs of nylon hose for \$100 each.

"This is the McCoy," soldier musical put on by the men at Camp Detrick, Wis., is expected to raise upwards of \$5,000,000 in bonds during a tour of 11 cities in that State.

Paul Dick Bay, former producer of floor shows for the Palmer House, Chicago.

Portland, Ore.

Portland, Ore., Jan. 25. Sparked by persuasion of Dinah Shore and Gene Kelly of the films, the Fourth War Loan campaign is now in full swing in a big public auditorium here last Tuesday.

Mr. and Mrs. Adelph Zukor. Mr. Dick Haymes. "Edna" and "The People's Revue." Some entertainment and food policy prevails as before.

Post at USO-Camp Shows

Dave Schoeller, in charge of the USO camp shows at USO-Camp, Inc., has been upped to general manager of production succeeding Harry Brown, who recently resigned to go into legit production. Schoeller will also assume booking of overseas units, previously handled by Lou Wolfson, who enters the army in two weeks.

Charles Slate, USO-Camp assistant to Maxwell Fox in charge of publicity, leaves today (26) to head up a drive for public relations.

Hub Stage Door Canteen Reopens in New Quarters

Boston, Jan. 25. Boston Stage Door Canteen, a special victim of the original code decision that the building was used as a residence, will reopen (20) in its new headquarters in the building of the "Young Men's Association."

New Canteen is larger and more centrally located in the center of the downtown district. It is managed under the same general brotherhoodship of Mrs. Malcolm Croft, former producer of the "Young Men's Association," and of course, under its original Theatre Wing sponsorship, with Brock Pemberton on hand to see it through.

Aside from the more favorable location and spaciousness, the new Canteen offers, through the aid of the YMCA, fully equipped gymnasiums, pools, game rooms, reading room, and more room and accommodations for the night. The Canteen has a large stage, morer, and with its balcony and side rooms, can handle about 800 men.

Opening night brought out talent from all the local theatres and variety shows, including the casts of "Mexican Hayride," "Peepshow," "Cherry and the People's Revue." Some entertainment and food policy prevails as before.

March of Dimes collections in the area, according to reports now coming into New York headquarters for the campaign, have topped \$3,000,000, since theatres are far ahead of the comparable figures in other cities.

Loew's theatres in N. Y. City collected \$88,251 during the first five days of the drive, compared with \$65,889 last year. Loew's out of town theatres report \$142,816 for the same period as compared with \$113,338 during 1943.

Fox West Coast theatres, during the first two days of the campaign, collected \$102,000, approximately twice as much as during the same period of time last year. Total of \$184,500. Charles P. Skouras, who is chairman of the Fourth War Loan Drive, is now closely supervising March of Dimes collection his F-WC houses.

Shokey's theatres in the metropolitan N. Y. area are collecting 65% to 90% more than in the last campaign while the Grand theatres are averaging 100% more than last year. Randorff, Fabian, Interboro and smaller circuits and independents all report a similar state of affairs up to 75%.

Robert J. O'Donnell, state chairman of the drive, directed the collection of \$31,000 during the first four days as against a final objective of \$100,000 (Continued on page 12)

NEGROES' PART IN WAR PICTURIZED BY TODDY

Fifteen openings are slated throughout the country for the movie "The Fighting American," first feature-length film showing the Negro's part in the war effort. The film, which is being shown in cooperation with the Government, shows the Negro soldiers' part in the war effort.

Following a holdover run at the Capitol Theatre, the picture is set for day-and-date bookings at the Orient, 125th Street and Flan. Theatre in N. Y., starting Feb. 12.

Schooler Gets Delmar Post at USO-Camp Shows

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N.Y. to L.A.

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20th Century-Fox

THE LODGER

NOW RIPPING RECORDS AT THE **ROXY** AND SOON TO
BE FOLLOWED BY THE SEASON'S SMASH, "THE SULLIVANS"

LIFEBOAT

WORLD PREMIERE AT THE **ASTOR** WHERE IT IS
MAKING HIT-HISTORY AT THE HOUSE OF HITS!

The Biggest Figure

20
CENTURY-FOX

Takes Over Broadway

JANE EYRE

NEXT ATTRACTION AT THE **MUSIC HALL** WHERE
IT WILL RUN ON AND ON AND ON!

THE SONG OF BERNADETTE

NOW AT THE **RIVOLI** AND NEVER HAS
NEW YORK GIVEN A PICTURE GREATER ACCLAIM!

in the Motion Picture Industry

Zevin's Rap, Hochstein's Trial Put Off; Both in Bio-Browne Mess

Two former Chicago residents, Isadore Zevin and Harry Hochstein, indicted by the N. Y. federal grand jury for swearing falsely in the film industry racketeering probe received postponement on Monday (24) from Judge Henry W. Goddard. Zevin, former secretary of George B. Browne, convicted ex-president of the IATSE, had his sentencing adjourned until March 20. Zevin was indicted on a nine-count perjury charge, after he had told the grand jury that the special assessment fund of \$150,000 collected from members of the IATSE was being used to pay salaries and expenses of union representatives.

According to Boris Kozlovskiy, special assistant U. S. Attorney General, Zevin knew that this fund controlled by Browne and Willie Davis was being used by them and the "boys from Chicago."

The two former labor leaders were later convicted for extorting large sums of money from the film industry in 1941. "The Boys," as members of the old Al Capone mob, were convicted recently of a similar exchange.

Zevin, bookkeeper of this special fund, had pleaded guilty on the eve of the extortion trial which had begun on Oct. 5. He faces a maximum prison sentence of 60 years and fines up to \$42,000. Hochstein, former Chicago morals inspector, got an adjournment of his trial until Feb. 1. Hochstein had told the federal grand jury that the two former labor leaders and certain of the Chicago gangsters were not present at a house party in 1934 which was rented and maintained by him.

The government contended that the house was the headquarters of the Capone mob and it was there that the mobsters got their meet and planned the election of Browne as president of the IATSE in 1934 and again in 1935.

J. Joelson's Monopoly Suit Vs. Brandis-Cohen; Reserve Decision in N.Y.

Decision was reserved on the motion by J. J. Theatres (Julius Joelson), operators of the Palace and West 42d street, New York, for the examination of eight major film companies and other defendants by N. Y. supreme court Justice Charles B. McLaughlin last week. Suit alleges that the defendants have a monopoly in the distribution of films in the Times Square area.

Defendants are eight major film companies, William and Harry Brandis, Max Cohen, Anselm Ames, Louis Heigis, Corcoran Ames, Corp. and Iris Joyce, Inc., operators of fold film houses in the same West 42d street area.

The complaint alleges that the defendants formed a conspiracy to restrain trade and create a monopoly, and that because of this illegal combination the plaintiff has been denied first run films.

WB Building 100 New Sets for Six Pictures

Hollywood, Jan. 25. Warners is spending six pictures in 15 sound stages and building approximately 100 sets for the new year with current and future production demands.

In action are "Mr. Skeffington," "My Reputation," "Make Your Own Move" (The Mask of a Stranger), "Cinderella Jones" and "The Horn Blows at Midnight."

Now He'll Produce Them

Hollywood, Jan. 25. Republic upheld Ronald Davidson, head of chapter of the Screen Actors Guild, to the status of serial producer. Davidson takes over the job left open by the elevation of William O'Sullivan to general producer of westerns and cliffhangers.

Hersey Rings the "Bell"

20th-Fox has closed for the film rights to "A Bell for Adano," John Hersey novel being published by Alfred A. Knopf.

Purchase price was \$100,000.

Illness Stalls Two Pix

Hollywood, Jan. 25. Two pictures on the 20th-Fox lot were halted by illness on Jan. 25, which was an attack of pleurisy which sent Stanley Prager to the hospital. Will Prager to the remaining scenes of "I Married a Soldier" filming is at a "standstill" for about five days.

Final scenes in "Greenwich Village" were held up when Carmen Strandes and Vivian Blaine reported ill.

Stringent N. Y. Fire Dept. Supervision Worrying Exchanges

The problem of what to do with the scrap film that accumulates in the N. Y. film exchanges and was formerly disposed of without much worry, has become a knotty problem for the distributors in the face of stringent Fire Dept. regulations. During the past week it was ruled that a man who has picked up the scraps and dumped it cannot even do so without a permit.

Question, as a result, is what to do with the loose ends of film. Exchanges are thrown into barrels of water every day when cuts and re-takes are made. The exchange building room collects a considerable amount of scrap with an average of 15 "killing" "killing" employees at work and 15 at night. As one office manager of an exchange declared: "You can't just throw it into the garbage."

The N. Y. exchanges, which have been curbed almost lately by the officials who are tougher in their regulations over exchanges in this city than "back east," are having trouble getting help to properly maintain shipping rooms and other quarters. The distributors, when junking prints, usually after two years in release, have a lot of trouble getting the silver; is salvaged for war purposes.

Canton Theatre Damaged by Fire

Canton, O., Jan. 25. A fire last week caused damage estimated at more than \$5,000 to the local booth and outer lobby of the Palace Theatre. Temporary repairs were made immediately and the theatre continued to operate without interruption.

Extras Union Bid For Bargaining Recognized

Hollywood, Jan. 25. Petition of the Screen Players Union, consisting of film extras, for a collective bargaining election, will get a hearing before the National Labor Relations Board on Jan. 25. The petition was filed by the union, considered by Charles M. Ryan, trial examiner, under supervision of E. J. Sagan, board director. SPU wants to break away from the Screen Actors Guild, which now bargains collectively for extra players, designated as Class B members.

Loew's State Bldg., N.Y. In \$30,000 Overtime Claim

Suit for overtime wages totaling more than \$30,000 was filed by 37 building service employees at the State Bldg., 150 Broadway, N. Y., owned by the Loew's Inc. Defendants are Marcus Loew Realty Corp., Marcus Loew Bookings Agency, Firm Antus Corp. and Loew's Inc., all charged with failing to pay overtime compensation due under the Fair Labor Standards act of 1938.

The complaint alleges that under the law they were required to work 44 hours up to 1939, 42 hours up to 1940 and 40 hours thereafter, but they have put in 44 and 48 hours since 1938.

"Hargrove" at Astor, N.Y.

"H. Hargrove," Private Investigator (Metro) has been pencilled for N. Y. opening at the Astor theatre. "The Criminal" (20th-Fox) leased the Metro showcase for 10 weeks for "Hargrove," which is now in its third week.

Plenty of Cash

Washington, Jan. 25. Cash dividends paid in the motion picture industry amounted to \$20,000,000 in 1943 compared with \$15,100,000 paid out in 1942, according to U. S. Department of Commerce figures. This represents an increase of nearly 25% in total disbursements last year over 1942.

This indicates that divvys kept pace with net profits of principal companies since major corporations net ran approximately 25% ahead of 1942.

Studios Demand Own Gas Pumps

Hollywood, Jan. 25. Film studios are ready to make a request for special service stations for motion picture workers in case further cuts in gas allocations are ordered by the OPA. Similar appeals have been made by airplane plants and other industries. The studios are being urged by Government representatives have indicated that if the gas shortage becomes more acute, certain studios might be designated to serve essential workers. Even under the current rules, which it will be difficult to get by enough fuel to drive to and from work.

Mull Vacation Pool Plan Affecting 20,000; Equals 4% Pay Rise

Cumulative pooling of vacation time by all studios, affecting 20,000 studio workers is under discussion, with Howard Philbrick, general manager of Central Casting, commissioned to draft a standard schedule to assure two weeks' vacation pay for all hands.

Under plan each studio would pay proportionate share for each worker, based on length of employment. Republic would be set up with each company making deposits to cover its personnel it worked more than one studio to another after one week, first studio would be obligated for one-fifth vacation pay. Its figure would be added to the second studio's 4% increase and would stand a better chance of getting War Labor Board action than demand for a straight increase.

IRVING RAPPER OFF WB PAYROLL AFTER A TIF

Hollywood, Jan. 25. Irving Rapper is off the payroll at Warners after run-in with studio chairman, who directed his "Rhaphody in Blue" and contract has five years to run.

Repeated clashes over scripts and argumentative mood is said at the studio to be the reason for suspension. He is a former New York stage director and came to Warners as a dialog director.

Studio Contracts

Hollywood, Jan. 25. Carl Goss, legit actor, signed by Vanguard. George Tobias renewed at Warners. Catherine Turner inked writer at Warners. Robert S. Baker renewed as casting director at Warners. Nancy Gates' minor contract for "The Sign" renewed by Metro. David Horvich drew scripting talent at Paramount.

Ronald Fleming's player option lifted by Vanguard. Dorothy and Lucy Knoch, dance team, signed by Paramount. Marjorie Hobelink inked player talent at Warners. DeWitt Boden, writer, renewed by RKO. Christopher Adams' actor option picked up by Vanguard.

Royce Butler, writer, optioned by Paramount. Edward Stevenson, fashion designer, renewed by RKO. Helmut Dantine renewed by Warners.

Robert Baxter's option lifted by 20th-Fox. Catherine Turner inked writer at Warners.

Inside Stuff—Pictures

There was a line when bad notices from the Washington critics were relayed to the studios. The studios are looking for entertainment and the newspaper Solomon's don't count. "Government Girl" for instance, was royally panned, but it did \$45,000 in business at Keith's. Sam goes for the picture, says the studio, "It was slugged, but even with the advance warning musical did \$175,000. Same went for "Jacqueline," which collected \$250,000.

Grosses in picture houses have been consistently 35% higher than two years ago, regardless of what the reviewers say. This same ratio of increase applies in the neighborhood houses. The population of the national capital has increased 10% since 1930, with no extra show going in over the weekend looking for diversion. Saturdays and Sundays in downtown picture houses now provide about 40% of the week's gross.

John Steinbeck's recent criticism of the 20th-Fox picture, "Lifeboat," was not directed at the film as a whole, but at the relative prominence of characters in the story. Author explained the role of the rescue U-boat sailor had been too prominently portrayed, making it a symbolic figure of the Nazi super-race boat. Original story idea belonged to Alfred Hitchcock, producer, and was elaborated by Steinbeck into a magazine tale and later into a screen treatment. Final screenplay was written by Jo Swerling. Steinbeck approved the general idea but declared he objected to the over-emphasis of one of the characters.

New projection device which spreads the light more evenly on the screen has been installed in 14 Los Angeles theatres. Ordinarily the light is concentrated on the "hot spot," but the revolutionary mechanism provides 80% more illumination on the sides of the screen and 70% more on the corners. In addition to added brilliance it eliminates "fishbow effect" and maintains glowing backgrounds in focus. Improvement is the result of five years of study by Hal Huff, in charge of sound and pictures at the Shor-Rensselaer company, Los Angeles. Huff is a graduate of the University of California, Berkeley, and is known as an R & H Optical Lens.

"Keep the Wild Wind," Cecil B. DeMille production sold singly by Paramount at advanced admissions and later sent on general release in the usual manner, becomes the largest rental grosser in the country. "The DeMille picture has hit \$8,800,000 and with additional engagements, including repeats, will get to \$10,000,000 or over, exclusive of the foreign market, and the picture is being shown in 14 foreign markets. The picture is being shown in 14 foreign markets. The picture is being shown in 14 foreign markets.

"War Department Report," four-reel picture compiled from captured German, Japanese and a few Italian films, has been completed for showing to U. S. war plant workers. It is being shown to those engaged in turning out munitions and other instruments of warfare that their wholehearted cooperation is needed to overcome these fighters.

Film studios are offered a chance to buy 21 used Army planes, veterans of hard fighting in Russia and Europe. The planes are being offered for sale for \$100,000 each. Those engaged in turning out munitions and other instruments of warfare that their wholehearted cooperation is needed to overcome these fighters.

GEO. ARCHIBALD DENIES Hyams & Gale JOINING U OR RANK Sell to Rank

London, Jan. 25. After being on side for two months, the deal by J. Arthur Rank for the Hyams & Gale Super Cinemas, was cancelled this week. Hyams & Gale are State, Kilburn, largest big house in London; Trocadero, South London; and the Regency, Tottenham. The deal was cancelled because of the fact that the Hyams & Gale Super Cinemas, was cancelled this week. Hyams & Gale are State, Kilburn, largest big house in London; Trocadero, South London; and the Regency, Tottenham.

Archibald is giving up his post in N.Y., with Tom Baird, his assistant here for more than a year, set to have the duties of the important post of headquaters for the M. of I. here.

FDR's Illness

Continued from page 5

House could have been sold out five times, and Committee made a mistake in not making the show a \$10 attraction.

With stars and starlets touring for the War Bond campaign, Hollywood's representation at the Birthplace of the Nation in Washington was slimmer than usual. Those seated were Walter Pidgeon and Red Skelton, with the stars and starlets touring for the War Bond campaign, Hollywood's representation at the Birthplace of the Nation in Washington was slimmer than usual.

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Celebration this year covers two nights. The Mayflower banquet and the midnight show at the Grand Opera (20) and Howard the theatre will take place on Friday (28). On Saturday the birthday party will be held at the Shoreham, Wardman Park, Statler, Mayflower, Willard, and the Washington Hotel.

All stars will make the party for colored at the Lincoln Colonnade, also appearing at the Howard mid-night show. They are sponsored by Abe Lieberman, who dips generously into his own pocket to see that they are the most enjoyed and invited to vie with the downstairs celebrities.

The annual White House luncheon will be given on Saturday with all stars present. Mrs. Roosevelt will make all plans.

RKO Bonuses OK'd

RKO Christmas bonus, which was submitted to the Federal Reserve Board Dec. 6, was paid last Friday (24) to a number of employees in the home office, theatre department and branch offices coming within certain salary classifications.

Bonus payment had been held up pending approval by the War Labor Board and the Treasury Stabilization

COOL'S REGULAR DIVVY Columbia Pictures maintained its regular \$275 dividend for the quarter convertible preferred last week by declaring the usual 69c quarterly dividend. Action was taken on the common.

Preferred dividend is payable Feb. 1 to stockholders of record Feb. 1.

"Only ONE
Company can
be FIRST..."

← THE SONG
YOUR
BOX-OFFICE
TAUGHT YOU



**DR. LEO, THE
PHILOSOPHER, says:**

Harvest is something
for every year.
A good year, then
two poor ones,
does not make
for security.
The FRIENDLY
soil yields a
Golden Harvest
year after year.



"Not for just a day, not for just a

THE FACTS!

M-G-M FIRST IN THIS SURVEY

"Random Harvest" voted Best Picture of the Year in Film Daily poll. M-G-M was First on the 10-Best List last year too—and the year before! Also topped the field in Film Daily's "Filmdom's Famous Five" poll.



M-G-M FIRST IN THESE SURVEYS



M-G-M has 70 Box-office Champs, next company 44 in all-time FAME (Quigley Publications) Survey.



More Top-Grossing hits than any other company in Box-office Magazine Record's Survey.

M-G-M FIRST IN THESE SURVEYS



LEFT: Tops the Ten leading Box-office Pictures with "Random Harvest."
RIGHT: M-G-M leads the industry with 32 Top-Grossers in 1943.



P. S. AND SMALL TOWNS NOTE! M-G-M led the field in stars and hits in Country Gentleman Magazine Annual Survey!

And in **LIFE** Magazine:

"THE NAME METRO-GOLDWYN-MAYER MEANS MORE IN THE MOTION PICTURE BUSINESS THAN ANY OTHER SINGLE NAME."

season, but ALWAYS!"





*Our Two Big Jobs in January:
Fourth War Loan and March of Dimes*



COVER THE ENTIRE
EXHIBITION FIELD
AND AGAIN YOU
WILL FIND THAT
THE BIGGEST
PICTURE IS A
WARNER BROS.
PICTURE!

CARY GRANT
AND
JOHN GARFIELD
IN
"DESTINATION
TOKYO"

with DANE CLARK • ROBERT HUTTON • WARNER ANDERSON
ALAN HALE • JOHN RIDGELY • WILLIAM PRINCE
Directed by DELMER DAVES • Produced by JERRY WALD

Screen Play by Delmer Daves and Albert Maltz • From an Original Story by Steve Fisher • Music by Franz Waxman

Unforgettable

America's
'Chin-Up'
Girl!

in the screen's great
love story for 1944!

GINGER
Tender





"SMASH!"

"SURE-FIRE!"

"FINEST!"

"TOPLINE!"

"BEST!"

"TRIUMPH!"

"YEAR'S BEST!"

"EXCELLENT!"

"Ginger Rogers in emotional yarn geared for smash box-office." —Variety

"Packs box-office kick... sure-fire... Ginger Rogers at her best." —Film Daily

"Finest appearance Ginger Rogers has ever made... Will attain record-breaking box-office success."

—Hollywood Reporter

"Due for topline biz in all bookings and rates holdovers for solid box-office."

—Hollywood Variety

"Ginger Rogers has one of her best roles... Holds wide-spread appeal... excellently performed."

—Motion Picture Daily

"Comedy and pathos... a triumph for the star, and satisfaction for her countless admirers."

—Motion Picture Herald

"The woman's picture of the year... Touching love story ranks with the best."

—The Exhibitor

"A field day for women... destined for excellent box-office career."

—Showmen's Trade Review

R ROGERS

Comrade



ROBERT RYAN • RUTH HUSSEY

Patricia COLLINGE • Mady CHRISTIANS • Kim HUNTER • Jane DARWELL • Richard MARTIN

Produced by David Hempstead • Directed by Edward Dmytryk
Story and Screenplay by Dalton Trumbo

**NATIONALLY
ADVERTISED**

BY THE "SHOWMAN'S COMPANY" IN
LIFE, LOOK, LIBERTY, WOMAN'S HOME
COMPANION AND FAN MAGAZINES

**WITH A TOTAL
CIRCULATION OF
21,777,509!**

**NONE SHALL
ESCAPE**

**is outgrossing
SAHARA!**



A BOND FOR EVERY SEAT! FOURTH WAR LOAN AND REMEMBER MARCH OF DIMES!

The Miracle of Times Square

THIS PREMIERE LINE STARTED FORMING AT 6:30 A. M. WED.

THE

THURSDAY TOPPED WED. BY

Too Many Super-Reviews To Print In One Ad . . .
Watch For Daily Installments In The Trade Papers!

This Is A BIG One From

PARAMOUNT



AT N. Y. PARAMOUNT

FIRST TWO DAYS TOPPED EVEN "DIXIE" AND "RIDING HIGH"

10%—FRIDAY TOPPED THURS. BY 12%—SAT. TOPPED FRIDAY BY 46%!

starring
EDDIE BRACKEN
BETTY HUTTON
with **DIANA LYNN**
WILLIAM DEMAREST
PORTER HALL and
"McGINTY" and "THE BOSS"
Written and Directed by
PRESTON STURGES

"The Miracle of Morgan's Creek"

Romance
OF THE
SEVEN SEAS

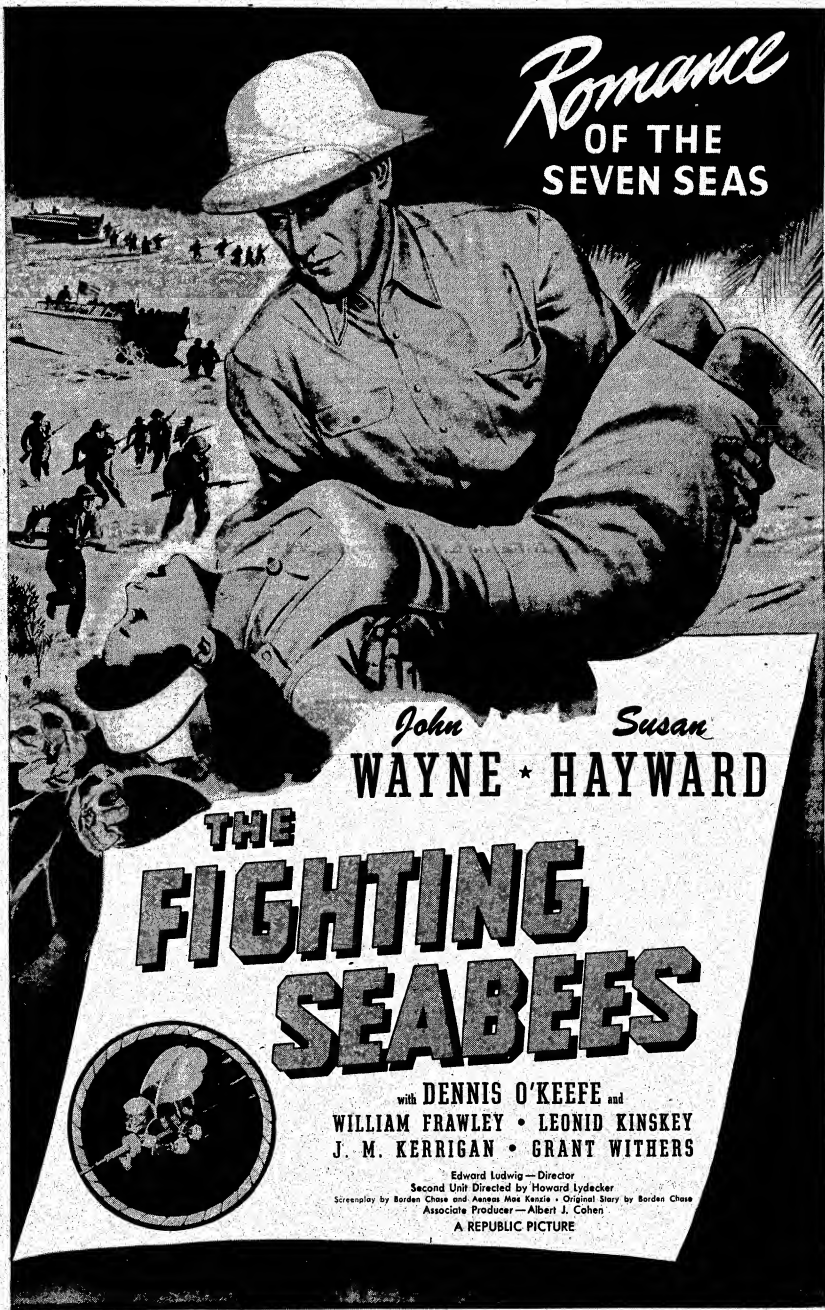
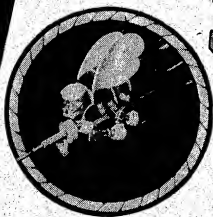
John *Susan*
WAYNE ★ HAYWARD

THE
**FIGHTING
SEABEES**

with DENNIS O'KEEFE and
WILLIAM FRAWLEY • LEONID KINSKEY
J. M. KERRIGAN • GRANT WITHERS

Edward Ludwig—Director
Second Unit Directed by Howard Lydecker
Screenplay by Borden Chase and Anson Mox Kinsley • Original Story by Borden Chase
Associate Producer—Albert J. Cohen

A REPUBLIC PICTURE



Show Biz's "Second Front"

Continued from page 1

Corps, which will distribute motion pictures to keep the morale of the troops at a high level, and major distributors in this country, who have been holding back several topflight films waiting for the big drive, are clamping on the bit as the zero hour approaches.

Reports from Great Britain for weeks have told of the convergence on London and other gathering points of radio newscasters, special events men and newscast people. Now, it has literally got to a point where the boys are tripping over themselves waiting for titles to pop, with new additions arriving daily.

Ned Buddy, former manager for Paramount newscast in Europe and now head of the European area newscast pool for U. S. distributors, has arrived in London to take over direction of invasion handling from the All-England area. Other photos en route to London for special assignment with Allied armies include John Bockstorf, of Metro's news of the day; Robert F. Donohue, of Pathé and Louis Cates of Paramount. Jack Lieb, of News of the Day; William Gerstle, of Paramount; Howard Winter, of Pathé, are in this country, but will likely be found in Europe when things start popping.

Radio coverage will be thorough. E. R. Morrow, CBS London bureau manager, has just welcomed two new additions to his staff from the U. S. — George Mowbray and Charles Shaw — bringing that web's staff up to an estimated 15 men over here. George Hicks, the Blue's European area manager, is expected back in London shortly from Italy to greet Tom Grandin, the newest addition to his staff from the U. S. Hicks will have from eight to 10 air-

reporters at his disposal. Ed Haacker arrived in Britain about a week ago, bringing the NBC staff at the disposal of London bureau manager, Stanley Richardson, up to six newscasters and two newsmen. John Thompson is expected in London momentarily from Algiers to bring Mutual's potential invasion coverage under John Steele up to three experts, with Arthur Mann rounding out the trio. Army Signal Corps officers here are looking forward to better distribution of entertainment films, which are shown to troops free-of-charge. Direct shipment to England from whence they will be released to invasion forces.

"Passage to Marseille," with Ingrid Bergman, Humphrey Bogart and Sydney Greenstreet, who also were the stars of "Casablanca," ready to release when the time is ripe. Metro has two "White Cliffs of Dover," starring Gene Dumeck, and "The Seventh Cross" starring Spencer Tracy and Signe Hasso. The themes appropriately timed for the onslaught.

USO's Stopped Up Plans

Allocation of 40% of its budget to overseas and offshore units indicates that Camp Shows is preparing for the big military drive.

Shows areas are taking cognizance of the fact that more entertainment for troops in foreign theaters will be needed to support them and are drawing up plans accordingly.

Scope of its contemplated international activities also indicated with the fact that last year, Budget for putting on offshore units took up only 10% of CSF's funds. Like this year will not only go to entertaining troops in newly opened sectors, but will go toward furnishing units for areas already opened.

Prior to 1943, a minute portion

went to offshore troupes, but increased military activities, including opening of fronts in Italy and new theaters in the South Pacific, multiplied the outlay to 10%. But current increase to 40% indicates that 300,000 troupe members, including layouts will entertain away from the mainland.

Another indication of CSF's increased emphasis on overseas work is provided with the fact that at the beginning of its current fiscal year Camp Shows intended to carry 60 units for domestic consumption. With more offshore demands to come, the number of a set from this number has been halved and the difference will go to the overseas units.

Another factor showing size of increased overseas scope is provided with comparison between last year's units and those put out in 1942. In 1943, CSF put out 123 offshore units, involving 81 troupes, as against 10% of the year while the year previous had only 21 units with 17 performers. The increase of a set from 10 to around 300 shows will embark for overseas.

It is believed that USO will have financial ability in getting a sufficient supply of talent to entertain on the new fronts. Most are made available by the fact of the troops' willingness "to serve wherever needed."

Jazzlike

Continued from page 1

Just completely forgot about the second half of the jam session.

The concert, per se, was a disappointment. It was a good one, but it was a disappointment. The Blue and other stations broadcast it, including the Coon-Cole "spotlight" band session. Benny Goodman's band was piped in from Hollywood, but somehow it's apparent that even jam sessions had already been planned for the radio, else it becomes a clamor.

Louis Armstrong, Mildred Bailey, Barney Bigard, Al Casey, Sidney Catlett, Roy Eldridge, Lionel Hampton, Coleman Hawkins, Billie Holiday, Doc Norvo, Oscar Pettiford, Tatum, Jack Teagarden and Teddy Wilson jammed.

First and second place winners were Armstrong, Cootie Williams, trumpet; Teagarden, Lawrence Brown, trombone; Goodman, Bigard, clarinet; Pettiford, Milton Hinton and Al Morgan (tied), bass; Hawkins, Johnny Hodges, sax; Norvo and Hampton tied on odd instruments; Tatum and Earl Hines, piano; Casey, Roy Eldridge, guitar; Mildred Bailey, female vocal; Sidney Catlett, Cozy Cole, drummer; Armstrong and Leo Watson, male vocal; and the armed forces favorite, Artie Shaw, with Willie Smith-Dave Tough tied for No. 2.

Judges were chairmaned by Dr. Robert Gottlieb, Belgian jazz expert, whose new book, "Jazz from Camp to Metropolitan" has just been published (Doubleday, Doran) and comprised Sigmund George Averbach, E. Simms Campbell, Leonard Feather (who was proficately represented with program notes, jazz compositions, and as the commentator), Elliott Greunard, Pvt. John Hammond, Roger Kay, Harry Lim, Ed Lewis, Miller, Buckskin Moon, Baron Teme Rosenkrantz, Charles Edward Smith, Frank Stanley, Bob Tenney, Barry Ulanov and this reporter.

Winners got \$500 in bonds and gold "Eskies," the road company. The Gross was some \$650,000, the 3,600 seats being limited to \$25-\$100 per seat in War Bonds, with bonds in charge. Ed Dikoff, who did the terrific promotion job, got himself a year's contract from Esquire-Coronet, Inc.

Warner Bros. has created an Educational Bureau to supply motion pictures and libraries with material on Warner pictures which may be used for discussion or debating purposes. The bureau will function under Mort Blumenstock, eastern publicity-advertising head, and Charles Slide Steinberg, former educational director of the Book-of-the-Month club.

Initial material to be furnished by the Educational Bureau will deal with "Adventures of Mark Twain."

U. S. Jive Band

Continued from page 1

entire assistant conductor of the Chicago Symphony Orchestra. But Parks was not popular with the band and was ousted in favor of Henry B. Nathan, who for seven years was leader of the sea dance band at the swanky Cathay Hotel Ballroom, Shanghai. Nathan plays violin and leads the instruments. He hails from New York.

The unit includes several colored men: Charley Jones, pianist; Lester Vactor, bass; Dick Reynolds, brother of the singing and dancing Reynolds sisters; Jones formerly was leader of the Masked Nightclub band. Vactor headed the Venus Ballroom orchestra. Bob Hill, another colored man, of Los Angeles, was leader of several Shanghai bands. He plays a smooth trumpet. Reynolds used to lead the band at the Metropole ballroom, Shanghai.

Vactor, in his spare time is one of the prison-camp barbers and earns a shy sum as such.

The No. 1 sax player is Tommy Mixman, of National City, Cal. He's the leader of a Jimmy's No. 1 Winter Garden band and speaks Japanese. His wife is Japanese and is allowed to visit him once every month.

Rehearsals

The musicians find some time for rehearsals during the day, but not until after their camp routine duties have been discharged.

Although Charley Jones is a pianist and a good one, he has no piano. So the able and gifted Jones plays other instruments. Months ago, a Jap commandant of the camp promised the boys a piano but it had not been forthcoming at last reports. Music, too, constitutes another problem. Almost all of the musicians brought music to the camp at time of entry, but the problem of obtaining new music is a major one. Finally Bob Hill, who lived in Japan for a number of years and speaks the language of that country, obtained permission to have music sent to him. In due time the music arrived but the disappointment of the boys was bitter. The parcel contained longhair music only.

All of which prompted Jones and Henry Nathan to compose three new numbers — "Shanghai Dreams," "Race Course Blues" and "Vodka Polka." "Shanghai Dreams" was the first, the numbers after the war. "Vodka Polka" is plenty good.

When the lucky few who recently returned to America aboard the "Albatross" left the camp, the band played them off. The boys were feeling in fact that tears were streaming from their eyes as they played. The guards were somewhat alarmed when the band swung into "God Bless America" and a mighty cheer went up from the home-ick inmates.

The 200 or more Filipino musicians at Shanghai have not been molested by the Japs. Almost all of them are employed at the large Chinese casinos at salaries higher than ever before in the history of the city, but if converted into American dollars they would be the lowest of any musicians in the civilized world.

Commodities are sky-high in Shanghai and the Filipinos barely manage to live. The plight of the refugee musicians is even worse. Starved for food, the refugees are now confined to the Hongkong district under strict Jap supervision. Unable to work, most of them are generally hungry. Russian musicians have largely supplanted the Japs for inmates as the Japs sprung up all over the city but are not popular. Their contribution at the camp is to play the music of the moment, it is reported by Gishelman reporters who have been in the camp.

The city has plenty of hot spots, but beer and brandy are unobtainable. The entire output of the city's breweries goes to the Jap armed forces, while brandy ended to be months ago. Cheap grades of whiskey may be had at \$2.00 a shot. Chinese money (about \$2 U. S. at official rate of exchange).

Even the once-depleted vodka is scarce and high priced. The toppers have turned to Chinese rice wine, which has a nice kick and is not so expensive as other potent beverages. The American-owned Mandarin Club has been hailed as one of the most beautiful and most expensive nightclubs in the world, it is now being operated by Japs. Patronage chiefly wealthy Chinese and bigshot Jap army and navy officers.

Those few Americans not interned are not permitted to enter any restaurant or place of amusement. They are obliged to wear red armbands to mark them as enemy aliens.

Del Monte Cafe, once an international hangout, is closed. With the American T. R. Hyde at the helm, is now a Jap sub-headquarters for the military. Going strong for the moment are the Leaning Tower, Metropole, Arcadia and Lido ballrooms and scores of paid-off Chinese nightclubs where the music, music good and prices prohibitive.

Officially, there is a ban on American music but it is played everywhere. How could they get along without it?

Yap spots board, floor entertainment. The top artist is Maudie, a young girl dancer from Hawaii. She demands and gets \$1,000 per night, Chinese currency (\$50 U. S.).

A few American musicians with families are in the other Jap prison camps at Shanghai.

New York Theatres

20TH CENTURY-FOX

Presents

"SONG OF BERNADETTE"

Continuous Performance

Doors Open 10 A.M.

RIVOLI B'way & 49th St.

6th WEEK

CARY GRANT

JOHN GARFIELD

In Warner Bros. Hit

"DESTINATION TOKYO"

IN PERSON

CHARLIE BARNET & Ore

Also Ella Mae Morse

Lowe, Hite & Stanley

Doors Open STRAND B'way & 49th St.

On the Screen

4th Week

Beverly Hills

In Person

Kathryn GRAYSON

Beverly Hills

Named Joe

RADIO CITY MUSIC HALL

"MME. CURIE"

Spectacular Stage Productions

Betty HUTTON

In Person

John L. LONG

In Person

Hazel SCOTTE

GIL LAMON

PARAMOUNT Times Square-Midnight Feature-Nicky Kelly MORE WAR BONDS

PALACE B'way & 47th St.

Michele Jack Frank

MORGAN & JULIE & MINA

"HIGHER AND HIGHER"

Merle OBERON & Goe. SANDERS

Jazz CRUISE

"The LODGER"

A 20th Century-Fox Film of the

Play

Big Show ROXY 60th St.

Now

LOEWS (TIME)

State

Thurs. Jan. 27

In Person

HOWARD

A SHELTON

JOHN KYSER IN

"Swing Fever"

GIL LAMON

William Girard

ALFRED HITCHCOCK'S

LIFEBOAT

By JOHN STEINBECK

Continuing

Doubler Price ASTOR 62nd St.

Globe M.

Wesker's Own Setup

Dave "Skin" Wesker, former director of advertising and publicity for United Artists, has opened publicity and public relations offices in New York.

Wesker handled the campaign on "In Which We Serve."

WB's Educational Bally

Warner Bros. has created an Educational Bureau to supply motion pictures and libraries with material on Warner pictures which may be used for discussion or debating purposes. The bureau will function under Mort Blumenstock, eastern publicity-advertising head, and Charles Slide Steinberg, former educational director of the Book-of-the-Month club.

Initial material to be furnished by the Educational Bureau will deal with "Adventures of Mark Twain."



"Whisper" and "Breakdown" are the titles of the new films of General Mills, Inc.

"You see, Hargrave—we don't all fail for a uniform."

I invited her to have a bowl of Wheaties with me.

on domestic bliss. Papa, loving Mamma on account she sees to it that his breakfast always includes a generous bowlful of The Cereals.

Breaking Box Office Records for 20 Years

PEARL CAROL LUTHER

Fred Reynolds
 James Reynolds
 Jane Reynolds
 Lois Reynolds
 Sylvia Reynolds
 Anthony Reynolds & Orch.
 Jean Rhodes
 Rhodara
 Corvinda Rhin
 Joe Rhinard & Orch.
 Harey Rich
 J. Richards
 Dick Richards
 Marjorie Richards
 Joe Richman
 Leon Robinson
 Luther Robinson
 Thomas R. Ricker
 Anna Richer
 Will May Richer
 Wade Riddle
 Andre Rindus
 Thelma Rine
 Ralph Rines
 Tommy Rises
 Nicoletta Rios
 Lorraine Riley
 Rhinola
 Blanche Ring
 Hales Ring
 Walter Rinner
 Marjorie Riosman
 Bob Riosman
 Joe Ripley

careful
missed someone
him (or her) as well
Wing Entertainment
committee

CBS Billings Totaled \$57,951,744 In 1943; NBC 2d With \$53,837,110; Both Register New Volume Highs

CBS again outdistanced NBC on total billings for 1943, the former network rolling up a total of \$57,951,744 as against a gross of \$53,837,110 for the latter. The \$4,000,000 plus margin attained by CBS is the highest representing new high volumes of business for both nets (a condition which also applied to the Blue and Mutual nets as well) shows a particularly remarkable leap in the Columbia margin as compared to the figures registered by the two networks for 1942. During that year CBS grossed \$45,091,000, as compared with \$42,025,000 for NBC.

While NBC provides no breakdown in its year's accounts, CBS figures disclose that the largest volume of business—\$15,130,000—came from drugs and "toilet" goods accounts, while food and beverages were in second place. Tobacco, \$7,479,000, was third.

Only a slight margin separates the top-ranking General Food sales volume on CBS, with \$4,608,000, and Lever Bros., which accounted for \$4,450,000. J. Walter Thompson was second with \$4,971,000 and the now reorganized Black-Smoke-Hummer agency third with \$4,908,438.

CBS Agency Accounts

Young & Rubicam	\$4,455,374
J. Walter Thompson	4,971,841
Blackett-Sample	4,608,438
Reinhardt & Ryan	4,262,210
Compton Advertising	3,860,680
Flowers	3,283,576
Walter D'Arcy	3,252,419
Bioe, Cone & Belding	3,211,153
Arthur Meyerhoff	2,977,545
Burton & Bowles	2,977,545
BBDO	1,783,723
McCann-Erickson	1,583,320
Young-Elliott Co.	1,525,700
Maxon	1,377,828
D'Arcy	1,312,954
Ted Bates	1,275,190
Campbell-Ewald Co.	1,347,585
Knox Reeves	1,141,668
Wood Winchell	1,112,774
Perot & Ryan	907,795
Garner	847,175
Buchanan	782,392
C. J. Miller	728,392
Boche, Williams & Cunningham	652,873
Shapiro & Marguerite	577,536
Warwick & Legler	555,263
Geyer, Cornell & Co.	549,665
Sayre M. Ramsdell	541,568
Robert Kadane	507,445
W. H. Weinstaur	392,445

CBS Accounts in '43

General Foods	\$4,608,710
Lever Bros.	4,550,100
Procter & Gamble	3,666,732
American Home Products	3,283,576
Wrigley	2,977,545
R. Reynolds	2,962,210
Sterling Drug	2,414,801
Campbell Soup	1,540,680
C. G. & Myers	1,377,828
Phillips Morris	1,338,239
General Electric	1,292,235
Pringle-Pattison	1,141,615
General Mills	1,114,668
Owens-Illinois	1,047,467
Frederick Tobacco	1,047,467
Johnson-Mannville	865,233
Pet Milk Sales	858,895
Garner Data	858,895
Texas	775,773
U. S. Rubber	796,731
B. F. Goodrich	796,731
General	785,838
Lady Editor	779,568
P. Levitt	754,284
R. S. Squire	754,284
Everhard	750,695
Continental Baking	700,721
Chlor	700,721
Emerson Drug	676,380
Chase-Brown	645,735
Prudential Insurance	645,735
Pharm	541,568
Falco	536,355
W. H. Weinstaur	536,355
Coca-Cola	581,180
Rena Wine Co.	497,290
Throughout Inc.	480,801
Lewis-Hove	487,731
Cor Products	482,253
S. J. Tobacco	475,513

Barbara Barry Scripts

1-Hr. Eric Blore Serial

Eric Blore, in a half-hour weekly comedy serial titled "The Admirable Fleming," is being offered for radio sponsorship on all broadcast for two numbers. Russ Brown takes over the three times weekly 3:45-p.m. slots for Four Way Cold Tails; Dan Ryan, new staff writer, replaces him on the Monday and Friday shows; and Barbara Marshall takes over the Wednesday spot for Wildroot hair tonic. Janet Davis and George H. Jesters are the first of guest stars to be used on the Wednesday night "Gibson, O'Neill and Perez" show and Dan Ryan's over the Sunday night "Dandy O'Neill Sings" broadcast.

Coca-Cola Top Spender on Blue

Coca-Cola Co., sponsor of both the Morton Downey and "Parade of Spotlight" shows, programs, was the largest customer of the Blue net during 1943, spending \$3,535,412. The reported total billings for 1943 for the Blue net were \$57,951,744, as compared to \$53,837,110 for NBC and \$45,091,000 for CBS. Ford Motor Co. was second, spending \$2,496,878, and J. Walter Thompson with \$1,739,892.

D'Arcy agency spent \$3,535,412 for the client's billings. The agency was also the largest advertiser on the Blue net, with \$1,739,892.

Sponsors

Coca-Cola	\$3,535,412
General Mills	1,764,736
Laboratories	1,532,292
Young & Rubicam	1,525,700
Kellogg	1,044,750
Swift & Co.	913,538
Amesbury	899,540
Common Products	886,171
Cricket-Oats	881,997
Sun Oil	754,748
Bristol Myers	746,362
Carta Products	711,836
W. H. Weinstaur	652,873
Alaska Salmon	593,931

Agencies

D'Arcy	\$2,415,412
Maxon	2,046,878
J. Walter Thompson	1,739,892
Amesbury	1,629,590
Young & Rubicam	1,525,700
Wade Adv. Co.	1,332,292
Blackett-Sample	1,293,664
Shoe, Wilcox & Co.	923,454
Young & Rubicam	923,454
Kernan & Eckhardt	818,024
Boche, Williams & Cunningham	652,873
Shapiro & Marguerite	577,536
Warwick & Legler	555,263
Geyer, Cornell & Co.	549,665
Sayre M. Ramsdell	541,568
Robert Kadane	507,445
W. H. Weinstaur	392,445

Sales figures for the Blue Net central division during 1943 reached a new all-time high, according to Merrill R. Schoenfeld, sales manager of the division. During the year, the top ten sales figures showed a 68.7% gain over the first three months of 1943. The top ten sales figures for the next three months indicated an 85.5% gain over the corresponding time in 1942. The top ten sales figures for the fourth quarter were not available as yet. Schoenfeld indicated that the percentage gain for the fourth quarter was 80.5% ahead of the same period in 1942. The top ten sales figures for the fourth quarter are not available as yet. Schoenfeld indicated that the percentage gain for the fourth quarter was 80.5% ahead of the same period in 1942. The top ten sales figures for the fourth quarter are not available as yet. Schoenfeld indicated that the percentage gain for the fourth quarter was 80.5% ahead of the same period in 1942.

Danny O'Neill Pic Deal Puts All of Chicago To Work on Air Shows

Chicago, Jan. 25.—Departure of Danny O'Neill, WBMB-CBS tenor, last Sunday (23) for Hollywood, where he will remain for six to eight weeks appearing in Columbia Pictures' film, "Calling All Stars," had program director Walter Proctor scrambling around for replacements on O'Neill's many programs. O'Neill will continue to sing on his popular radio show, "Bluejackets Chorus" on Sunday mornings, for Minneapolis-Honeywell, and be piped here from Hollywood over broadcast for two numbers. Russ Brown takes over the three times weekly 3:45-p.m. slots for Four Way Cold Tails; Dan Ryan, new staff writer, replaces him on the Monday and Friday shows; and Barbara Marshall takes over the Wednesday spot for Wildroot hair tonic. Janet Davis and George H. Jesters are the first of guest stars to be used on the Wednesday night "Gibson, O'Neill and Perez" show and Dan Ryan's over the Sunday night "Dandy O'Neill Sings" broadcast.

"Gir' Marries" Outkating Heads Daytime Shows

"When a Girl Marries" serial, authored by Elaine Sterne Carrington, on WEAF-NBC for General Foods, is thought to first place in the Hooper listener popularity ratings. The show was in fourth place in the last report and moved to first place in the previous one. Its Hooper rating is 9.0. "Breakfast Club," another General Foods radio serial, authored by Mona Kent, remains in second place in the Hooper ratings, with a rating of 8.7. It follows immediately after "When a Girl Marries" on the radio. The serials are handled by Benton & Bowles. The other programs in the top 10 are: "The Big Show," which is regularly rated by Hooper as follows: "Backstage Wife," for Phillips, on WEAF-NBC, 8.6; "Rites to Happiness," for Procter & Gamble, on WEAF-NBC, 8.4; "Big Sister," for Lever, on WEAF-NBC, 8.3; "Young Widder Brown," Phillips, WEAF-NBC, 8.2; Stella Dallas, Phillips, WEAF-NBC, 8.1; "The Young Family," P. & G., WEAF-NBC, 7.8; "Lorenzo Jones," R. L. Walker, WEAF-NBC, 7.7; "Smith's Speaks," General Foods, WEAF-NBC, 7.6. Weekend half-hour shows, not included in the Hooper above list, are John Charles Thomas for Westinghouse, Sunday afternoons on WEAF-NBC, 9.2; and the Prudential "Family Hour," Sunday afternoons on WABC-CBS, 8.2.

Analysis of the numbers of the top serial, Miss Carrington is represented by another show in the lead, "The Big Show," which is regularly rated by Hooper as follows: "Backstage Wife," for Phillips, on WEAF-NBC, 8.6; "Rites to Happiness," for Procter & Gamble, on WEAF-NBC, 8.4; "Big Sister," for Lever, on WEAF-NBC, 8.3; "Young Widder Brown," Phillips, WEAF-NBC, 8.2; Stella Dallas, Phillips, WEAF-NBC, 8.1; "The Young Family," P. & G., WEAF-NBC, 7.8; "Lorenzo Jones," R. L. Walker, WEAF-NBC, 7.7; "Smith's Speaks," General Foods, WEAF-NBC, 7.6. Weekend half-hour shows, not included in the Hooper above list, are John Charles Thomas for Westinghouse, Sunday afternoons on WEAF-NBC, 9.2; and the Prudential "Family Hour," Sunday afternoons on WABC-CBS, 8.2.

Colleges With Empty Classes Plan Buying Radio Time to Fetch 'Em In

Satepostop Program Debuts on Blue Feb. 8

Saturday Evening Post will sponsor a radio program on 68 Blue net stations Tuesdays through Fridays in the 10:45-11 a.m. slot starting Feb. 8. The program, which will be placed in the business for the mag. Format will be a dramatization of short stories appearing in current issues of the publication.

Changes Due On Luckies Show

Lucky Strike will revise the format of the half-hour period it now occupies on the Red Fridays, 8:30-9 p.m., now titled "Your Old Time Hit Parade." Lulu Bates has been signed to start Feb. 11 and the show will drop Bea Wain, Jerry Wayne and the Lyn Murray chorus. There will be some sort of audience participation idea moved in, but this isn't yet definite.

The decision to switch to a newer setup, Fote, Cone and Golding, agency on the account, was decided with a pop dance ball to take over the spot, but negotiations lie through.

Kid Brothers' Dispute Over Radio Shows Puts 1 in Hosp. With Bullet

Dispute over what program a family radio should be tuned in to resulted in the near fatal shooting of a 15-year-old youngster. The 13-year-old brother in Akron last week. Argument started at the breakfast table when Corneal Terry, the wounded kid, wanted to listen to the "Breakfast Club" show on WEAF-NBC. His brother insisted that they tune in to a recorded swing music program. Argument ended up in a fist fight with the younger boy running into his father's bedroom, grabbing a loaded revolver and shooting his brother.

NASH-KELVINATOR MULLS MELTON SHOW

Return of Nash-Kelvinator to the sponsor lists with a program built around James Melton, Metopora enter, is being discussed by client General Electric & National City banks. Plans still very much in formative stage, according to insiders. Nothing doing on auditions yet.

Pillsbury Taking Over "Grand Central Station"

"Grand Central Station," once a standard nighttime sponsored show boosting Linsins, Rinsos and other products, is to be taken over by Pillsbury's Flour in the Saturday morning 10 to 10:30 slot on CBS. First show will be "Lotions carrying is set for Feb. 19.

Many colleges throughout the nation, which do not have such an Army training program or a Navy V-12 course in their curriculum and as a result, have suffered a decline in attendance due to the war, are considering using the airlines as a means of bringing new students to college. Registrars of these schools of higher education are understood to have convinced their more conservative superiors that dissemination of education is as much a commercial enterprise as many other activities which are currently advertising what they have to sell. These men, who have responsibilities of keeping students in the schools, are now buying bills, have received approval to go ahead with their radio plans so long as the programs are not too blatantly commercial in format and text.

With their student ranks sadly depleted, registrars at a recent conference in the midwest, considered the radio as a means of bringing new students to college. Registrars of these schools of higher education are understood to have convinced their more conservative superiors that dissemination of education is as much a commercial enterprise as many other activities which are currently advertising what they have to sell. These men, who have responsibilities of keeping students in the schools, are now buying bills, have received approval to go ahead with their radio plans so long as the programs are not too blatantly commercial in format and text.

MUTUAL SETS 3-DAY MEET NEXT WK. IN N.Y.

Three-day series of important confabs for Mutual Network executives, to be held at the Waldorf-Astoria, New York, will start on Monday (31) when the web's program board members on the chairmanship of Miller McCintock, MBS press officer Thursday, Feb. 1. Mutual executive committee will convene and on the following day the board of directors will meet. The board of directors will meet on Monday (31) when the web's program board members on the chairmanship of Miller McCintock, MBS press officer Thursday, Feb. 1. Mutual executive committee will convene and on the following day the board of directors will meet. The board of directors will meet on Monday (31) when the web's program board members on the chairmanship of Miller McCintock, MBS press officer Thursday, Feb. 1. Mutual executive committee will convene and on the following day the board of directors will meet. 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WEEK-END SHOWS

Sinatra Bumped Off "Respectfully" By Fred Allen after MCA Script Beef

Music Corp. of America, which manages Frank Sinatra, was bumped up over the Fred Allen "One Long Pull" skit on the Jan. 16 broadcast, even going so far as to threaten to sue Allen's reps with a subpoena the following morning unless parts of the script were revised or deleted. The agency contended that, in its original form, the parts it objected to were more malicious than funny. Skit centered around Sinatra getting bumped off with Allen in the role of the "One Long Pull" sleuth, stepping in and solving the case.

As a result of the MCA beef, the broadcast as heard, it's understood, differed from that originally scripted. The Allen skit was originally presented to the MCA reps for approval prior to the broadcast, with the agency deprecating the veto. Reported that Allen at first insisted it remain intact, failing to see anything malicious or otherwise damaging to Sinatra, but that the business threat caused a change in heart.

CBS Expands Como Buildup

On the contention that the current Vinnies-Frank Sinatra show is an elaboration of the CBS-Sinatra sustaining program, but "with commercials," CBS is preparing to add an entire show to the Perry Como as an addition to the list of CBS-produced shows available for sale.

The network execs are currently looking around for a favorable half-hour slot for the enlarged program. Como now occupies the 15-minute Sunday evening spot (7:15-7:30) held by Sinatra before the show was grabbed by Levitt Bros. for the Wednesday night show.

William Paley, CBS producer who handled the Sinatra sustaining program, is also whipping up the new Chico Sinaza, which will include Paul Barron and a 30-piece orchestra. The three Sisters, both on the current Sinaza, in addition to a comedian. Latter is now being lined up.

BLUE PLANS BUYING CONTROL OF KECA

Hollywood, Jan. 25.—Blue Network and Earle C. Anthony, owner of KECA, are reported to be negotiating deal to acquire 51% of the station, which is Blue-outlet. Under recent FCC ruling that control ownership of the same market, Anthony has until May 31 to quit ownership of either KFI or KECA.

Asking price for controlling interest in KECA is believed set by Anthony around \$200,000.

Reported that Anthony has had preliminary confab regarding proposed deal with Chet La Roche, at Palm Springs.

Noble, Woods to Coast
Edward J. Noble, chairman of the board and principal stockholder of the radio network, and Noble Woods, president, go to the Coast next week for huddles about various company matters. Among other things, the idea is for Noble to become acquainted with Blue executives there, whom he has never met. He and Woods will also look over possible area for Blue studios, to be built after the war.

They're due back in three or four weeks.

"BLACK CASTLE" EXPANDS

Black Castle's mystery featuring Bob Douglas who portrays all characters on the program, currently heard Tuesdays and Thursdays from 8:15 p.m. to be heard seven shows weekly beginning Jan. 31. Additional time complicates the 2:45 to 3 p.m. slot over the same stations Mondays through Fridays.

Re-Broadcast?

The Two Luckenbairs ran a double-feature home warming to inaugurate their new East 74th street town house in N. Y. Because of the many friends and acquaintances the Eity v.p. split it up last Friday and tomorrow (Thurs.) to accommodate crowds of 200-400 each.

Tallu, Moss Hart May Team For New Radio Show

Moss Hart and Tallulah Bankhead may team in a radio program. Still would be a half-hour weekly series of dramatic programs, with several national sponsors already interested.

Hart at present, is on the Coast comparing arrangements for the filming of "Winged Victory." Army Air Force show on Broadway, which he wrote and directed, He will return East shortly, at which time negotiations for placing the contemplated series on the air will be continued.

Mrs. Bankhead, now in East, has several offers to star in Broadway shows, including one which Hart may specially author for her, although she may go to Hollywood first to make a picture. Should she go to the Coast, the program will emanate from there.

HOBE MORRISON JOINS Y&R AGCY.

Hobe Morrison leaves the staff of "Variety" this week to join the talent and program creation end of the Young & Rubicam radio agency. He has been with "Variety" eight years, having formerly been with the Philadelphia Record.

DON'T LOWER THE MORALITY BARS

There should be serious concern among broadcasters over the widespread increase, during recent months, in the amount of suggestive and sometimes downright smutty, comedy heard on the air. It is a matter that merits the thoughtful attention not merely of network and station officials, but of agency and sponsor representatives, and of performers and writers as well.

Even a casual listener must have noticed the tendency toward bad material. There have been numerous instances on various different shows, such as the use of big off-color Army slang to identify Jimmy Saven on a recent "Stage Door Canteen" program, "Dick Poyell's gag about water wings on a recent "Silver Theatre" broadcast, "Jack Douglas' shoulder blades where on a "What's New?" show, Phil Baker's insinuating line of gab with Marlene Dietrich on the "Take It or Leave It" broadcast, Fred Allen's cryptic but transparent jape about a clarinet on his guest spot on the "Duffy's" stanza, several cutesy cases on the Jack Benny and Eddie Cantor shows, and the broad implications in the Vera Virginia reference to soldiers on the Bob Hope series. These are all good random instances, and do not include the frequent use of effeminate characterizations by male performers on any number of programs.

All this adds up to a matter of questionable taste and doubtful public policy. Admittedly, the strict standards taught at kindergartens, probably many of the kilocycle-listeners also think it's funny. But in both the studio

ADVERTISER POLL

CHANGES 2 TO NBC

An unusual survey among a select list of advertisers and top executives in ad agencies placing large volume of business, to determine the standing of the four major networks with respect to the quality or overall posturing, selling ability as measured by their aggressiveness and intelligence, sales promotion work and good will extended by the four works, has been made by Mullins, Inc., of N. Y. The survey represents the opinions of an important group connected with radio advertising, with a high percentage of the 17 names polled lining out the questionnaire.

The results show CBS with four out of five firsts. Actually, two separate mailings were embraced in the survey, with the results from both showing an almost perfect correlation and indicating that the final result is representative of the thinking of the entire group.

The results, with the leading network taking 100% and the other nets showing a correspondingly lower percentage are as follows:

- On quality of overall programming:
 1. NBC—100%
 2. CBS—100%
 3. Blue—94.7%
 4. Mutual—25.7%
- On quality of sponsored programs:
 1. NBC—75.9%
 2. CBS—65.5%
 3. Blue—55.9%
 4. Mutual—25.9%
- On quality of sustaining programs:
 1. NBC—94.7%
 2. CBS—94.7%
 3. Blue—94.7%
 4. Mutual—25.9%
- On selling ability, aggressiveness and intelligence:
 1. NBC—82.4%
 2. CBS—64.7%
 3. Blue—64.7%
 4. Mutual—25.9%
- On good will which each network has extended:
 1. CBS—100%
 2. NBC—100%
 3. Blue—74.3%
 4. Mutual—64.7%

NAB Directors All Set on Unseating Miller, With Ryan Choice for Prexy

Com'l Faux Pas

Faux pas during recent television show over Dumont station in N. Y. is laugh of Radio Row this week. During a commercial for Lifespan soap, Evelyn Applegate, ventriloquist starred on the show with her dummy, Jerry, had the little fellow turn to Patricia Murray, making the spiel, and say, "Pat, why don't you like me?" After all, I just came out of my Lifespan bath."

"Jerry," Miss Murray exclaimed, "of course I like you. How could I resist anybody with that b.o. freshness?"

Radio's War Effort Lauded in Airing By Smith-Collins

Recent full-page ad spotted in "Variety" by Young & Rubicam extolling radio's contribution to the war effort has been dramatized into a 15-minute program by Kate Smith and Ted Collins in the nature of a "report to the nation."

Transcription of the program has been made available by CBS to all its affiliates and other stations desiring it, with 100 broadcasts already made by 48 of the stations, some of them doing repeats.

NO CBS SUCCESSOR FOR DEEMS TAYLOR

CBS has no successor set as yet to succeed Deems Taylor, who resigned last week as the network's consultant on music. Taylor had filed the post since 1929.

Reason given for leaving was press of other work, Taylor being encoiled on the Philco-Variety Radio Hall of Fame show, as well as ASCAP president.

Understood also that Taylor has several composing stints in mind.

Neville Miller, president of the National Assn. of Broadcasters, will get his walking papers when the NAB board meets in special session in Chicago on Feb. 2-3 for the expressed purpose of serving notice on Miller, by action of the nominating committee, that this time, regardless of the grass-roots support that frustrated previous efforts to oust him, he's definitely through. Miller's term expires on June 30 and the nominating committee, appointed last year by the board after Miller had successfully staved off a reorganization of the association, is now ready to recommend a successor.

Determined to set its house in order before the annual NAB convention, which will take place in New York probably the first week in April, the nominating committee, vision met in N. Y. Jan. 18 to consider a successor, rejected consideration of Miller returning to office, it was feared last week, and unanimously voted in favor of electing J. Harold Ryan as its successor. Ryan is a radio director for the Office of Censorship and vice-president of The Ford Industry Co. Whether he'll be willing to go on as permanent prexy for the full term or take over merely for the duration is not definitely determined, but his election, while going to a head long agitation for an industry man to guide NAB.

With Don S. Elias, exec. director of WWCN, Asheville, chairman of the all-powerful NAB nominating and executive committee, and anti-Miller forces and supporting the view that the broadcasters guiding the industry should be free to handle legislative matters, it's the prevailing feeling that the forces rallied behind Miller are losing ground. Regardless of his contributions to the grass roots and the credits accruing to him for saving the broadcast concerns considerable money in the ASCAP situation, it's held he'll definitely be ousted when the board gathers for the Chi conclave next week.

Ford Tempers Dorsey Peeve

Tommy Dorsey has settled with Henry Ford over the cancellation of his signed contract to broadcast for the auto-maker five times a week on the Blue Network. Leader settled for an unknown sum. His cancelled contract called for \$10,000 weekly over a 12-week period.

Dorsey was to have begun broadcast on the Blue Network at 11:15 p.m. slot on the Blue. About a week or so before that date he was cancelled by Ford, who said the reason given at the time was that Ford didn't want his name represented by a pop style dance band.

NICHOLS MOVING OVER TO DONAHUE & COE

Richard Nichols, for the past eight years radio director of Morse International, is resigning to join Donahue & Coe agency as radio director. He succeeds Ed Fitzgibbon, who left the agency on resignation effective Feb. 15. Latter's future plans are as yet indefinite. Coe, who is president of the radio department of Morse International, will be moved to managership of the radio department. Nichols moves over to Donahue & Coe.

Before joining the Morse company, Nichols was assistant general manager of WLW, Cincinnati.

KMAC Mutual Outlet

San Antonio, Jan. 25.—Effective Feb. 15, KMAC here joins as Mutual outlet for San Antonio, and is owned and operated by Howard W. Davis.

War Casualties In Air Bond Pitch

Chicago, Jan. 25. Returned overseas personnel is so much in demand that every available patient at both the Percy Jones and Gardiner General hospitals here, able to speak and appear before the public or microphone, has been booked solid for the duration of the current Fourth War Loan Drive.

The Percy Jones hospital has furnished 730 patients in the last six months of 1943 and approximately 300 soldiers each month are now being used from the two hospitals, mostly on radio programs to further the buying of bonds and war stamps. Only soldiers who have served overseas are used, as they can impress on a radio audience's mind the need for supplies. Convalescing soldiers are eager to appear on radio programs so they can drive this point home.

Blue Net to Set Up Own Musical Staff In Central Division

Chicago, Jan. 25. Final plans for a separate Blue Network musical staff in the central division have been drafted with Rex Maupin, former NBC conductor, scheduled to head the new department. Network execs figure on 30-35 staffers at the start with the number to be increased later. Maupin will be the conductor on the late afternoon and nighttime shows with Harry Kogan slated to handle the music on the "Breakfast Club" and the rest of the morning shows requiring music.

Actual splitup of the present arrangement of NBC and the Blue where the same men service both networks is held up pending a huddle in New York between James C. Petrillo and the top execs of the four major networks on the overall terms for a renewal of network contracts.

Meeting, which is expected to be held this week, a continuation of a preliminary session held in New

Innocent Victim

J. Walter Thompson agency, which handles the Lever Bros. account on the Vimmis-Frank Sinatra Wednesday night CBS show, took the rap for a pan review on its own account in a letter received by the agency last week from a Sinatra fan in Dallas.

Letter, addressed to "Mr. J. Walter Thompson, care Variety," New York City, credited the "Mr. Thompson" review on the introductory Sinatra broadcast, and in no uncertain terms expressed disgust over the opinions expressed. Massive obviously was the result of its author mistaking the laliced credit line tag on the review for a byline, hence the Thompson-Variety address.

York Christmas week. When and if the union and network presidents reach an agreement on basic terms for the new contracts, Petrillo is expected to lift his order of last summer restraining the local from negotiating new network contracts. Details then be worked out locally in each city.

Radio Linguals a War Casualty: Find More Coin in Yank Shows

"My Best Girls" Tag For Energine Show

The new Energine show, replacing "Battle of the Sexes" in the 8:30-9 p.m. spot Wednesdays on WJZ-Blue, will be called "My Best Girls." It tentatively slated to start Feb. 8 with Wes McKee directing for the Young & Rubicam agency. It will be a continuing dramatic story. Writer and cast are not set.

Engineers of Mutual's Key Stations to Meet

Engineers of Mutual's key stations will meet at the Ambassador Hotel, N. Y., tomorrow (27) to discuss new developments in their field. Jack Poppel, chief engineer of WOR, N. Y., will chairman the event. F. R. MacFarland, of American Tel & Tel, will be guest speaker.

Washington, Jan. 25. Foreign, language radio programs have taken a terrific licking since the impact of the war, a newly-completed FCC study discloses. Chief reason is that the local stations throughout the country handling the programs can make more money selling the time for English language shows, due to the flood of advertising cash now looking for a place to be spent.

Numerous stations have sloughed the lingual shows in recent months with more of the same due to come. The linguals, like the foreign language press, depend upon a steady flow of immigration for circulation. Under the policy in effect in this country in recent years, virtually all of them now up with the mother tongue eventually anyhow, since second and third generation citizens must now grow up with the mother tongue of the immigrants. The new war policy has merely accentuated the situation.

Chief hope for a restoration of the linguals on the large scale, observers here believe, would be a lowering of the immigration bars after the war to help the victims in Europe whose homes and livelihoods have been wiped out. If, on the other hand, Congress refuses to change its present policy of a very limited immigration, there appears little chance that lingual broadcasting will boom again.

An FCC survey in December, 1941, showed 400 stations broadcasting a total of 1,680 foreign language hours a week. A later survey in April, 1943, showed only 169 stations broadcasting 1,480 foreign language hours weekly. These were in 26 different tongues, with Spanish, Italian and Polish in the lead for time.

At present, FCC estimates, only about 125 stations are carrying lingual programs, with the number expected to drop steadily. In addition to the clamor for cut time by English language advertisers, the following reasons for the drop are given: recent network affiliation changes; independent foreign language stations; and the added war costs of hiring multilingual announcers in accordance with Office of Censorship regulations.

Among the stations which have shaken loose from the lingual field in recent months are WPHN in Philadelphia, which cancelled all foreign language time Jan. 1; New Haven's Blue outlet, WELI, which cancelled all, mostly Italian, broadcasts Oct. 17 last; WBBR, in Wilkes Barre, Pa., which cut out last May; WBNY, Buffalo, which recently dropped its Italian programs; and, in Texas, KONO, San Antonio; KRIS, Corpus Christi; and KABC, San Antonio, which have wiped out their Spanish-language programs. Two small Pennsylvania stations, WAZL and WARM, are also reported getting ready to ditch the lingual field.

BABB RESIGNS NCAC, PLANS GOING ON OWN

John Babb, with National Content & Artists Corp., has resigned and is understood planning to set up his own management office. Among his clients are Elaine Sterne Carrington, author of the "Pepper Young" and "When a Girl Marries" serials; Ed East and Polly, who conduct the "Ladies, Be Seated" audience participation series on WJZ-Blue; and Hanson W. Baldwin, military analyst of the N. Y. Times.

Before joining NCAC in 1927, Babb was with American Tobacco and American Piano.

Brewery Sponsor Drops Fulton Lewis on WABY

Albany, Jan. 25. Beverlyck Brewing Co. of Albany, which for more than a year had been sponsoring Fulton Lewis, Jr., on a participation basis for the Washington commentator's broadcasts over Mutual, through WABY, dropped him last week and substituted Gene O'Haire in a nightly news roundup.

O'Haire, who does three sponsored musical clock programs on WGNY, Schenectady, also airs a 15-minute sponsored news commentary three mornings a week via WGNY. He also has been appearing in television shows on WRGB.

YES, SR!
AND SOMETHING WONDERFUL
DID HAPPEN...AT SIX O'CLOCK!

THE STATION MOVED!

NEW LISTENERS

A CAMPAIGN WAS RUN

NEW CLARITY -
BETTER SIGNAL STRENGTH

J. Edgar Hoover Won't Talk, But FCC Probers Say They'll Try Again

Washington, Jan. 25. FBI chief J. Edgar Hoover is due for a repeat session before the Lea Committee investigating the FCC following his refusal last Thursday (23) to give testimony on the ground that he was under orders from President Roosevelt.

Hoover said he could not answer any question which might affect internal security in wartime.

Eugene L. Garey wanted to show that FCC had declined to turn over to the FBI in Jan. 1942, more than 100,000 fingerprints of radio employees in this country. Garey made his point another way. He introduced in the record a letter from Attorney General Francis Biddle telling FCC chairman James L. Fly that "surveillance" radio messages from the U. S. helped the early Jap military success after Pearl Harbor. Biddle wanted the fingerprints for the FBI. Fly, according to Garey, declined

to comply because of an agreement he had with radio union officials.

Garey also pressed Hoover regarding the case of Alfonso Lombardi, who had been a foreign language broadcaster in Boston. Again Hoover refused to answer. Garey charged that Lombardi had been "wrongfully and illegally put off the air" by FCC and that the FBI shared some of the blame. He claimed that the matter was entirely the fault of the FCC and that the FBI had nothing to do with it.

Congressmen of the committee appeared annoyed by the Roosevelt order to Hoover, which similarly bottled up testimony from Army and Navy officials in the early days of the probe when the committee's chairman was Rep. Eugene C. Cox, Georgia Democrat. Rep. Clarence F. Lea, the present chairman, said he would seek an explanation from the White House.

Saint With Brogue

Montreal, Jan. 25.

"The Man Who Was Be King," 12 plays on the Life of Christ, written by Dorothy L. Sayers for BBC and waxed for export to Canada, will tee off Thursday (27) over the Trans-Canada network of the Canadian Broadcasting Corp.

St. Matthew, who takes the role of narrator in the 12 dramas is played as a Cuckney Londoner with a rich accent, but presumably schoolboy English, will be the vehicle of the other characters.

New York—Z. C. Barnes, in Mutual's sales department since last February, and before that for 20 years vice president of the Outdoor Advertising Co., has been named MBS director of sales administration. He will work with Edward Wood, Jr., general sales manager, in handling administrative matters of sales organization. Henry M. B. Chamberlin, former magazine advertising salesman, has joined the network's sales staff.

Radio Writers Guild Sets Up New Charter; Maps Industry Survey

Chicago, Jan. 25.

New constitution drawn up by Louis Schofield, newly-elected national president of the Radio Writers Guild, already ratified by the midwestern members, will be presented to the New York and West Coast members for approval in the next two weeks.

Main points of the new charter are an annual national convention, the formation of a national executive board, national officers to be opened in N. Y. with an executive secretary, with the permanent location of the offices to be decided at the first national convention.

Other points to be ratified are elimination of assessments with dues to be levied according to the writers' income, creation of new regions in the present east, midwest and west regions, and local chapters in all cities that have enough writers to warrant opening offices.

New Lipmike In Army Use to Be Studied By IRE

Post-war possibilities of a recently developed lipmike, which is designed on a "differential" principle to achieve outside noise-cancellation in the presence of other sounds, such as combat equipment will be demonstrated by Signal Corps personnel at the IRE studios, N. Y., Friday (26). J. R. Poppo, station's chief engineer, is staging the exhibition in conjunction with the technical meeting of the Institute of Radio Engineers, Jan. 28-29.

Demonstrations is to be piped into Hotel Commodore, where technical "brain" of the industry will be in conference, with civilian inventors, developers and Army Signal Corps men participating. The small, compact lipmike, which is about the size of a barely covering the user's mouth, is being manufactured in South Bend, Ind., with entire production channelled into wartime use by the Army. "Peacetime possibilities" of new equipment are seen in use on remote broadcasts, such as political conventions, audience interviews, sports broadcasts and other events where announcers must have freedom of movement and ability to use hands in handling script, jolting down notes, etc. Noise cancellation advantage also can be utilized in telephone transmitters and industrial communications systems, it is predicted.

Combat advantages of the new mike are claimed in its compactness, blotting out of extraneous noises and fact it remains in position despite most strenuous physical actions on part of wearer and retains transmitting fidelity.

Patent holder is F. C. Beckley, West Hartford exec of QST, "ham" radio publication. Also active in development of lipmike were Albert R. Kahn and Louis R. Burroughs of the Electro-Voice Mfg. Co., South Bend, and H. C. Hornickel, civilian employee at the Fort Monmouth Signal lab. All are expected to attend demonstration at WOR.

NAB, Pedagogues Map 4-Yr. College Course In Radio Journalism

Recommended standards for a four-year university course leading to a degree in radio journalism and a short extension course for persons already employed in the radio-news field who desire further education and training were established Friday (21) at a joint meeting of NAB reps and delegates from the National Assn. of State Universities at the Waldorf-Astoria, N. Y.

Proposed courses of study will be presented at NAB's radio-news committee powwow in N. Y., March 15-16, with view to having them included in college and varsity curricula for the 1944 fall semester.

Four-year course as outlined includes social studies, economics, history, etc.; complete mastery of a foreign language, preferably Spanish or Portuguese; English and American literature, composition, diction, vocal training and thorough groundwork in news-gathering history, laws of libel, radio law, the NAB code, FCC regulations and kindred legislation as well as laboratory and studio experience in practical broadcasting. Other detailed studies in scripting, mike technique and related courses also were included in the recommendations.

Panel for Friday's meeting numbered L. Keith Tyler, director of radio at Ohio State University; Walbur Schramm, school of Journalism director at Iowa State, and Mitchell Chernick, assistant Journalism school director at U. of Minn., representing NASU; and Paul White, CBS; Bill Brooks, NBC, and Walt Dennis, WEIN, as members of the NAB news committee sub-committee. William Burke Miller, manager of NBC's public service division, also sat in.

Unite on Bond Pitch

Schenectady, Jan. 25. Schenectady's four stations, WGY, WSNY, WGFM and WBCA (the latter two FM), are linked together for a series of four evening programs on behalf of the Fourth War Loan. WGFM, General Electric FM outlet, put on the first show tonight (25) under direction of Emerson Markham.

MORE advertisers spend

MORE money to sell

MORE merchandise to

MORE people on WLW

than on any other radio

station in the world.

Unique Setup To Mark Return Of "Wake Up" Aired

"Wake Up, America," radio quiz details, which bowed off the Blue network on Dec. 25, will make its reappearance under a setup which adds a new and somewhat bizarre technique to commercial radio. The forum, conducted by American Economic Foundation, dropped off the Blue because the Foundation felt that the program wasn't listening an adequate number of requests as a criterion; that it was slanted off an outlet whenever a local commercial program could be sold in the same spot. The only way that the Foundation felt it could overcome this was to secure commercial sponsorship. This left the door open to criticism as being under the editorial influence of a particular person or group. Out of this arose the present setup which will answer these objections and provide the program with the desired audience.

As things have been worked out, the program will originate as a live show over WMCA, N. Y., and will be recorded at that time. The recordings will then be sent to those local stations that have agreed to use them. The local stations will then sell them to sponsors and the only cost for the station will be its share of the production costs. To date, 141 stations have contracted to take the program on this basis.

Amusing angle, too, is fact that program will be a sort of hybrid. It will emanate from an NBC studio since the NBC recording division will do the taping. The producer and director, Len Finger, and the announcer, Don Gardner are Blue staffers, while the program will be taped out of NBC and heard over WMCA, an indie local.

First session in the series will be broadcast Jan. 30 (5:30-6 p.m.) over WMCA and will feature Henry J. Taylor, author of "Men in Motion," and Johannes Steel, WMCA news analyst. Subject is "The Diplomatic Front." Fred G. Clark, of the Foundation, is moderator and general chairman.

John Barnes Now Asst.

To Preston on WBBM

Chicago, Jan. 25
John Barnes, former WBBM scripter has rejoined WBBM-CBS as special assistant to Walter Preston, director of program operations. Barnes will handle "Victory Mailings" bond selling program and locally, research and special writing assignments.

Writer on the University of Chicago's "Human Adventure" series since he left WBBM last summer, Barnes has written many of the public service shows produced on the CBS outlet.

Where Can We Find This Girl?

She's probably running a woman's show right now . . . and looking for broader fields for her undoubted talent. She's got a voice with "come-and-buy-it" in it . . . a voice that can sell a specialty shop, its services and its merchandise. She may be tall or short . . . stout or slim . . . blonde or brunette — it doesn't matter. What does matter is a voice with sell in it, and ability to write consistently good radio copy. If you're that girl, and if you're interested in grabbing a once-in-a-lifetime opportunity with future prospects extending to television as well, maybe this is it! A AA agency will counsel you, and you'll be given every help in doing a big job in a big market not far from New York. Rush details about yourself today, and get your transcription ready to send along when we ask for it. Our employees know of this ad.

Box 14243, Variety, 154 W. 46th St., New York 19, N. Y.

James' Ciggie Doused On Coast to Rebuke Client Remote Ban

Hollywood, Jan. 25

There are no Chesterfield pennants hanging from the band racks of Harry James' crew at the Palladium nor do the jive blasts scorch the CBS frequency on the nights he takes the ciggie signoff.

It's all the result of a double-edged dispute between James and the dancery's headman, Maurice Cohen. Unbeknownst to Cohen, the company, Chesterfield holds with James, forbids remote broadcasts along a network on nights (Tues, Wed., Thurs.) he belongs to them. Cohen shouted James down but not the contract. He then served on James the ultimatum that there can be no advertising of any kind on the bandstand. As James' turn to shout, but to no avail, Cohen wouldn't be budged by such arguments that the Chesterfield banners have hung

45 Shows a Week

Chicago, Jan. 25

The old betting expression, "one will get you five" was moderately applied to a situation confronting Marvin Mueller, radio broadcaster and actor, here last week.

Mueller, who has been appearing on 40 shows each week, departed as announced on the "Breviter Boy" show to take over as narrator on the new five-times-a-week "Coronet Story-teller" series, so dropping one show got him five other spots. Mueller's schedule now calls for 45 shows each week.

In the best theatres in the country and here they're being banned in a dance emporium. Cohen won the argument with the clincher, "I'm running this place for dancing, dining and refreshments and not to advertise cigarettes."

To fill the time for one transcontinental and two regional remotes, CBS took Phil Harris from Slappy Maxie's on the cigaret nights.

Frankie Gets Ann on His Bond Show, But It Wasn't An Easy Job

Hollywood, Jan. 25

J. Walter Thompson agency and Warners studio had themselves a time last week over a voided commitment of Ann Sheridan's appearance with Frank Sinatra at tomorrow's (Wed.) broadcast and War Bond rally at Shrine auditorium. After on-and-off with the frequency of a Pinetop gag, the studio finally relented and okayed the oomph gal for a mike session with The Voice. But WB didn't give in all the way. Just to salvage something out of the controversy, the studio kidded out in Sheridan's guest shot with Bing Crosby in Kraft Music Hall last week.

Thromphonies, peered at the pull-out after 6,700 tickets had been printed with Sheridan's name there-

on, coupled with the star's willingness to go through with the verbal commitment and nature of the show (War Bond purchases as admish), threatened to make an issue of the studio's action. Pressed for a reaction, Warners spokesmen are reported to have declared that inasmuch as Sheridan has no current release to plug on the Sinatra show, the studio had nothing to gain and therefore cancelled both guest slots. Some guessed at something deeper, that the studio wanted Miss Sheridan to do a picture before she departed for overseas to entertain the armed forces and the radio deals provided a bargaining leverage. However, after a long session with Joe Donahue, radio rep of the Myron Selznick agency, which handles the star's affairs, the word went out that she is on the show again.

and to more and more of Mutual!

Sinclair Refining Co.

	STARTING MUTUAL RADIOUP	PRESENT NO. OF STATIONS
Sinclair Refining Co.	25	133
R. B. Semler, Inc.	7	178
Employers' Group Insurance	15	180
Kellogg Company	39	200
Pharmaco, Inc.	109	200
Gillette Razor	110	344*

R. B. Semler, Inc.

Employers' Group Insurance

Kellogg Company

Pharmaco, Inc.

Gillette Razor

the more is to mutual



*Even the world's largest network isn't large enough for Gillette as we round up additional, non-Mutual Stations for these broadcasts.

Inside Stuff—Radio

Following N. Y. indie trend to live evening shows and in line with his pitch for better inter-racial understanding, Alan Courtney, WOV disc jockey, checked in with a 60-minute all-star show Monday night (24), billed as "Tolerance Through Music." Featured on 9 to 10 p.m. portion of Courtney's 2½-hour program were Ernie Hawkins and band, Canada Lee, Charlie Barnett and Ella Mae Morse, with Joe Bostick leading an assist.

Local 802 released performers for cello appearances as contribution to tolerance pitch. Courtney previously has stressed theme on his recorded shows and earlier guests included Duke Ellington, Lionel Hampton, Lena Horne, Bill Robinson and other top Negro performers. Disc jockey is slated for emcee spot at Urban League's Beaux Art Victory Ball, Feb. 4, at Savoy Ballroom in Harlem.

The anecdote supposedly emanating from a Coast Guard cutter at sea, which was heard on the four-network "Christmas Roundup" broadcast Dec. 24 preceding President Roosevelt's talk to the U. S. armed forces, actually was part of a recorded series, "Yarns for Yanks," produced by the radio branch of the Army Special Services. Nothing was said on the air to indicate it was not a live broadcast, but that portion of the program was abruptly cut off the air, with an announcer commenting, "Well, thanks very much. That was a very interesting story, though not the one we expected."

The recording in question was a reading by Sam Levine of a Damon Runyon story, "Romance in the Roaring Forties," produced in November and sent out in the regular series to shortwave outlets in the U. S. and foreign stations overseas. There has been no explanation of how it came to be included on the "Roundup" show, nor how it came into possession of those who put it on the air in this instance.

Captured Axis Radio Apparatus to Be Put On Exhibition in N.Y.

An exhibition of captured enemy radio and communications apparatus will be displayed in the lobby of the Hotel Commodore, N. Y., Jan. 28 and 29, in connection with the winter technical meeting there of the Institute of Radio Engineers. The equipment will be described and discussed by Maj. Gen. R. B. Colton, Army Signal Corps, at a joint meeting of the I.R.E. and the American Institute of Electrical Engineers, at the Engineering Societies headquarters, 33 West 39th street.

Hotel Commodore sessions will include speeches, lectures and symposiums in which leading radio experts from industrial and government circles will participate as well as speakers from England, China and the armed services.

Troy—Mrs. Kay Moser, director of women's programs at WTRY for the past four years and conductor of a matinee show, has resigned. In recent months she has also been handling publicity and promotion. Mary Elizabeth Gaynor succeeds.

Home Model Tape Recordings For Broadcast Playbacks Loom Post-War

A new sound recording and reproducing machine using cellophane or acetate tape instead of wax discs or cylinders was demonstrated Wednesday (19) at the Waldorf-Astoria, N. Y., by its inventor, Jay Fonda, chief engineer of the Fonda Corp., New York. "Chief advantage claimed, in addition to low operating costs, is ability to operate for continuous long periods without manual attendance or adjustments."

New invention doesn't menace recording industry at present time as no method has yet been developed to press tape recordings in volume to enable retail sales for home use. Planned for immediate post-war production and marketing. However, is a home model through which radio programs may be preserved or partial entertainment recorded for immediate playbacks. Manufacturers are seeking to develop process for mass production of tape records for home use with Fonda indicating

some progress along these lines had been achieved.

One model demonstrated utilized a continuous 320-foot loop of tape for recording or playing eight hours at a stretch. Machine uses yieldable felt base under moving tape, enabling stylus to depress sound track without spreading, stretching or tearing the cellophane. Latter is about twice thickness of ordinary product and is chemically treated to withstand extreme atmospheric conditions.

Tape about an inch wide carries 60 sound tracks with each complete circuit containing eight minutes of music or talk. Needle automatically carries over into next groove enabling continuous eight-hour operation (which may be interrupted at will) on one loading of machine. Tape is geared for 40-foot-per-minute but can be jacked up to 60 feet for better quality. At lower speed, recording cost of 50 cents an hour is claimed with figure set at 75 cents for faster operation rate.

KDKA Hillbillies Turn Promoters for Radio Stars Pitt. Jamboree

Pittsburgh, Jan. 25. Slim Bryant and his brother, Lopy Bryant, KDKA hillbilly stars for last several years, are turning promoters and will sponsor a Radio Stars Jamboree at big 3,800-seat Syria Mosque for two performances on Thursday, Jan. 27.

Bryants, whose Wildcats will be featured on the bill, have lined up Lulu Belle and Scotty, Big Slim, the Lone Cowboy, Cowboy Slim and his radio gang, and Ed and Rainbow. Billy Hinds, KDKA speller, will m.c. the show.

Wildcats themselves are figured on to be a big draw since they've been knocking boxoffice records in district's suburban theatres into a cocked hat lately during a series of personal appearances. They're also featured daily on KDKA.

WWJ Sets Detroiters Straight on Tax Returns

Detroit, Jan. 25. Radio here has come to the relief of the bewildered citizen.

WWJ announced last week that it would present a series of talks designed to acquaint Michigan taxpayers with the details of the new income tax return. Programs will be aired at 6:15 p.m. on Monday and Tuesday nights. On the most troublesome points the Internal Revenue Dept. will be asked to give a hand—if anybody in the Internal Revenue Dept. is completely clear on the new income tax forms.

3-Station Engineering Post for R. Morris Pierce

Cleveland, Jan. 25. R. Morris Pierce has been elected vice-president in charge of engineering for WJR, WGAR, and KMPC, G. A. Richards, president of the three stations, announced following the annual stockholders' meeting.

Pierce is on leave of absence, serving as chief engineer of Psychological Warfare Branch of Allied Headquarters in Algeria.

Recently, home on a leave, Pierce has arranged to take back with him a series of "Greetings from Home" recordings, produced at WGAR to be aired over special Army network to camps in England and North Africa.

Please take a Bow.

WE don't need to tell you that when *Reader's Digest* runs a piece about you, or prints an article of yours, or an excerpt from one of your broadcasts, or a quip of yours—it's a laurel wreath of which you may well be proud. These honors are yours, for you are all in the January, 1944, issue.

We, of course, are proud for you. And proud of you, because you are on our Network. So, gentlemen, will you please each take a bow—for these specific laurels? Thank you.

THE DUMP TRUCK NOBODY COULD BUY

This feature in the January issue was excerpted from a broadcast by Henry J. Taylor, BLUE commentator, early in September, 1943. Taylor gave chapter and verse of an unusual incident... a dump-truck that nobody could buy. The sequel is reported by *Reader's Digest* in these words: "Two months after this broadcast, which attracted national attention, the truck was sold." Henry J. Taylor is at present overseas, but expects to be back on The BLUE sometime in January.

JOEL · JOHN · DUNNINGER · LEON · HENRY



BABY MIRACLE



DUNNINGER



JOHN GUNTHER



LEON HENDERSON



HENRY J. TAYLOR

BABY MIRACLE

who is none other than Joel Kupperman, mathematical genius of "QUIZ KIDS." The *Reader's Digest* article, from The American Magazine, is by Jerome Beatty—who calls Joel the "most entertaining son-of-a-gun, little or big, on the radio." Hear Joel and the Quiz Kids Sunday nights on The BLUE at 7:30 EWT. Sponsor: Alka-Seltzer.

DUNNINGER

"Radio's Master Mind Reader" is the subject of an article condensed from the full-length story which ran in "Variety"—show-business authority. The story, written by Earl Sparling, explains why, after only a few weeks sustaining, Dunninger is now sponsored Wednesdays at 9:00 p.m. EWT by the makers of Kem-Tone.

ASCENSION ISLAND

an article about the "Mighty Midge" of the middle wastes of the South Atlantic and its strategic importance in this war. John Gunther, BLUE commentator, reveals in this article the inside story of one of the war's best-guarded secrets. John Gunther is heard on The BLUE, Friday and Saturday evenings at 10 EWT. Sponsor: General Mills.

LEON HENDERSON

once OPA Administrator and now one of the most incisive and trenchant commentators of the American scene, is represented in the January *Reader's Digest* by a pointed anecdote about inflation. And what an anecdote! Listen to Leon Henderson over The BLUE every Saturday at 6:45 p.m. EWT. Sponsor: O'Sullivan Rubber Heels.

THE *Blue* NETWORK



N.Y. City: 2 Stars and a Bull's Headed New CAMEL PROGRAM, Friday 10 p.m., EWT
Met.: LOU CLAYTON

Northeast Great Lakes Stations Tops On Personnel Pay; Coast Runs Third

Washington, Jan. 25.—Ten networks and 815 broadcast stations of the nation employed 24,515 persons and paid them \$1,366,687, or an average of \$56.75, for the week of Oct. 17-24, the annual FCC summary of functional data discloses. While the picture necessarily had to be for a specific week and a few stations failed to report, the study gives a concise picture of how many persons are employed regularly in broadcasting and what they are paid. For the first time, the FCC has linked together in the report the networks and their nine web-owned stations. As usual, this group stands far above the national average in earnings. Broken down by regions, stations in the northeastern and Great Lakes states are the best paying, with the Pacific Coast states third and the southern region and south central states at the tail end of the parade.

Due to the war and the shortage of employees, pay envelope averages appear a little higher than year than in the past.

The same comparisons by regions hold good for part time employees. During the week under study, the industry employed 4,862 persons on a part-time basis. They were paid \$175,619, or an average of \$36.16 per person.

Details on full-time, regular employees:

In the executive bracket, country-wide, there were 2,776 persons who earned a total of \$290,149 during the week, or an average of \$104.67. The 968 general managerial people averaged \$146.32; technical execs got an average of \$69.33; programming people averaged \$74.93; commercial execs drew down an average of \$110.70, while publicity chiefs earned an average of \$79.61 and miscellaneous executives got \$62.12.

For the week and the nine key

stations (eight of 50 kw. and one of 9 kw.), general managerial people averaged \$244.37 a week; technical executives drew \$137.12; program executives averaged \$180.34; and the commercial chiefs earned \$175.49. The top fleets dragged down \$124.23 on the average, with the miscellaneous group netting \$118.04 a week.

Executive earnings by regions on full-time basis: Northeastern Region: General managerial, \$184.87; technical, \$139.37; program, \$167.82; publicity, \$137.21; commercial, \$69.88; miscellaneous, \$94.43. Great Lakes Region: General managerial, \$154.36; technical, \$97.99; program, \$70.90; commercial, \$120.46; publicity, \$71.89; others, \$89.57.

Midwest Region: General managerial, \$132.13; technical, \$66.41; program, \$66.23; commercial, \$83.83; publicity, \$71.10; others, \$59.88. Southeastern Region: General managerial, \$115.14; technical, \$59.04; program, \$55.74; commercial, \$62.32; publicity, \$46.36; miscellaneous, \$63.27.

South Central Region: General managerial, \$104.74; technical, \$61.23; program, \$55.03; commercial, \$76.43; publicity, \$55.49; others, \$60.37.

Mountain Region: General managerial, \$99.40; technical, \$61.34; program, \$57.81; commercial, \$70.77; publicity, \$75; others, \$85.

Pacific Region: General managerial, \$121.58; technical, \$65.05; program, \$62.25; commercial, \$80.79; publicity, \$57.60; miscellaneous, \$90.05.

Outside of the executive bracket, the same general formula holds true—top northeast or north, young men, if you want to hit the top earnings in radio stations; and, if you can't make that head for the Coast.

Here are some comparative figures. The nets and their nine key stations pay a production man an average of \$64.90 a week. Stations in the northeast dish out \$25.35 weekly; and those in the Great Lakes region, \$57.60. The mid-west pays an average of only \$46.76; and the southeastern stations, \$30.44. They average \$37.71 in the south central states, \$42.28 in the Rocky Mountain states, and \$47.78 on the Coast.

Network staff writers average \$62.11. Northeast stations buy them \$57.60 and in the Southeastern states, the writers command \$46.40. They get \$32.13 in the mid-west and only \$28.18 in the Southern states. The figure climbs to \$31.81 in the South Central region; and to \$33.70 in the Mountain states. On the Coast, the figure is up to \$36.40.

\$71 Average for Announcers
The 416 announcers for the nets and their nine key stations rake in an average of \$71.35 weekly, which is top northwestern stations get for them: \$52.02 a week; and in the Great Lakes pays \$49.14. Announcers in the southeast average of \$45.79 in the mid-west and for \$38.10 in the South. It's only \$36.03 per announcer

in the South Central region; and \$39.75 in the Rocky Mountain states. The average moves up to \$46.00 on the Coast.

Staff actors average \$59.24 if they are lucky enough to work for a web or one of the nine key stations. Otherwise, in the Northeast it is \$37.59 a week, and jumps to \$74.38 in the Great Lakes. It drops again to \$48.42 in the Mid-west and down to \$43.81 in the Mountain states. The average in the South Central states and \$53.88 on the Coast. The Rocky Mountain states are in the top category. The 60 stations reporting listed only two actors and said they had an average of \$21.5 a week. This is no exaggeration for this group.

The guide salesman continues to be the earning king of the non-exec brackets. The nets pay them an average of \$122.50 a week, and the Northeast comes out ahead through with a handsome \$88.94. In the Great Lakes area, which takes in Chicago, the earnings are \$86.50 a week. In the Mid-west \$68.21. Even the low paying Southeastern states dish out an average of \$66.16 a week. The average who bring in the accounts; the South Central region pays \$39.58. In the Mountain states, it is \$61.93 and, on the Coast, \$73.33.

In the technical groups, the average is \$61.93. The top payers are search and development men; \$51.93 for operating personnel; and \$35.98 for all others.

The ups and downs of the regions.

Can Parliament To Mull Changes Of Radio System

Montreal, Jan. 25.—When Parliament re-assembles on Jan. 27, action on Canada's Broadcasting Corp., subject of much "unpopular" discussion, is expected to inquiry into the whole issue, with amendment of the CBC Act, or change in radio legislation is probable.

The Board of Governors meets this week. At its last meeting in the fall, the group recommended a change of the system's growth, owing 10 stations, operating 35 and with 120 employees, the CBC Act should be amended to authorize organizational changes. It proposed a salaried full time board chairman who would direct policy and public relations, while a general manager would have charge of administration. This cannot be done without consent of Parliament.

While the CBC's legislative function over private stations, which it exercised recently on the Montreal independent CKAC with a sponsorship of a "dramatized political" program, CBC stations are nonetheless in opposition. Some sections of Parliament support the idea that both systems should really complete in relation to the two major Canadian railways.

TRANS-CANADA NET'S "STAGE 44" SERIES

Montreal, Jan. 25.—New series of dramas under the title of "Stage 44" began presentation Sunday (22) over the Trans-Canada network of the Canadian Broadcasting Corp., with Fletcher Merkle's "The 44" out of three of his on the series. Plays chosen are in the best contemporary styles in technique of writing and production. The series will be produced by Andrew Allan, CBC supervisor of playwrights who will be in the series are Merkle, Len Peterson, Gerald Noyes, Dick Deschamps, Bernard Braden, Elsie Park Gowen, Clare Murray, John Draline, Harry Boyle and Ray Darby.

Diane Courtney's 2-Wk. Respite for Fla. Vacash

Diane Courtney, featured vocalist on the R. & H. beer show Tuesday and Thursday nights on WQZ, New York, takes a two-week vacation from the stanza, starting Feb. 11, her first absence in three years. She'll go to Palm Beach, Fla., with Paul Kapp, producer of the series, will select a substitute on her return from the Coast next week.

Tele Reps Organize, Envision Vast Network With Chicago As Hub

Chicago, Jan. 25.—Chicago will become one of the most important hubs in the development of large scale television activity after the war it was predicted here last week by leaders in the industry who met at the Palmer House to organize the Television Broadcasters Ass'n, Inc.

Televisors who are expected to reach national scope after peace is declared.

Mobilize N. Y. Radio's Resources for March Red Cross Campaign

Campaign fodder for complete and concentrated radio coverage in connection with the March appeal for the Red Cross was the subject of an outline to New York state execs Friday (21) at a Hotel Commodore luncheon. Quietly worded, the group cooperated during the pre-campaign period, Feb. 16-20, when 20,000 volunteers, 10,000 were selected and also in the month-long collection drive.

The Red Cross has prepared transcriptions, varying in length from 15 minutes to 50 seconds including shows available for radio use. Spot announcements and five-minute talks which will be available to all stations. Live announcements will be furnished as well as scripts for shows and speakers and guests for appearances on Red Cross sponsored programs. John Donaldson, Jr., is handling the radio campaign for the fund.

Luncheon speakers included John P. Stevens, Jr., fund chairman; Robert J. Bauer, executive director; chairman of the Red Cross radio division; James M. Cecil, public information chairman; and James E. Sauter, chairman of the theatrical liaison division, and Donaldson. Also represented were the War Relocation Administration, the National Television, network tele outlets, War Advertising Council, trade press and metropolitan area radio and TV chapters.

CLAMP ON ARG. ALIEN RADIO PERFORMERS

Washington, Jan. 25.—Beginning Feb. 1, all radio performers in Argentina must be registered with the General Consulate in Buenos Aires, the U. S. State Department has announced. New rules provides also that at least 75% of radio artists must be Argentine and not more than three vocal and musical programs may be conducted by aliens. Alien radio artists may hold only one employment contract. Those who violate any of the new regulations will be suspended from performing over any station in the country.

C. H. Garland Candidate On Congressional Ticket

Chicago, Jan. 25.—Charles H. Garland, WBBM sales manager, has been selected by the Republican organization of the 13th district for Congress in the 71st District, largest in the country. In the event that he's elected he intends to leave from WBBM to devote full time to government duties.

Dept. Store Sponsors "Newspaper of Air"

San Antonio, Jan. 25.—Solo Serve Dept. Store has debuted a "Newspaper of the Air" called KABC which is aired in four 15-minute periods throughout the day, Monday through Friday. The station is an outgrowth of newspaper space rationing.

One quarter hour is devoted to a newscast, two are devoted to rental ads and job ads, while the final period is taken up by used car, real estate and the department store bargain news bulletin.

Albany—Rosemary Tholl, WABY-WO control room engineer, has won her first-class radio telephone license. She came out of the control room to broadcast, for the first time, on Christmas.

clared and as soon as a series of regional networks can be set up in Chicago, Los Angeles, San Francisco and other major cities, these key cities as a nucleus the television web could be expected to expand in all directions, and then into a transcontinental network. It was said. Asked how programs would get from one point to another across country, O. B. Hanson, chief engineer of NBC, said that several systems have been tested. One is a radio relay network, composed of a series of untended stations that would direct a radio beam. Other similar relays would pick up the beam and shoot it along to the next point.

DuMont Heads Committee
Allen B. DuMont, of the DuMont Laboratories, Inc., was named chairman of an organization committee which expects to complete legal steps in forming the new association. At its first meeting, the board of directors will be held shortly thereafter.

Other members of the committee are: F. J. Bingley, Philco Corp.; Robert L. Gibson, General Electric; C. W. Hayes, Hughes Tool Co.; C. W. Mason, Earl C. Anthony, Inc.; W. M. Minor, CBS; Paul Ralibury, Television Productions, Inc.; and Lewis Allen Weiss, of the Don Lee Network.

Meeting was proposed and organized by the Society of Television Engineers, Los Angeles, which was represented by Philip G. Caldwell and C. W. Mason. Group voted to accept two classes of members, active voting members including all organizations operating a commercial or experimental television broadcasting station, who have a construction permit or have an active application for same before the FCC, and affiliate non-voting members including all other interests in television. According to DuMont, the group is designed to foster and promote the development and art of television broadcasting and will act in a similar capacity for television as the NAB does for radio.

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MORE MONEY
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WABC
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Sales Management's estimate of retail sales here for February shows that Hartford's Major Market is Connecticut's largest cut by using WABC in Hartford, call all three on WABC—general, news, sports, rates.
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★ AUDIENCE REBUILDING PROMOTION
WSAI's Audience-Building Promotion is GREATER, in actual VOLUME of advertising promotion used, than that of all other local Cincinnati stations combined.

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*Dicho
y hecho**

WNEW thought its listeners might like to learn Spanish, if it was pleasant and painless.

So, every Sunday afternoon, Merle Pitt and his WNEW orchestra broadcast a half hour of good Spanish dance music. In between the rhumbas, Raoul Henry gives the lessons . . . amusing, unorthodox lessons that do teach Spanish.

People seem to like the idea. We offered to send listeners weekly lesson sheets, if they would write in. *Dicho y hecho*.^{*} They're writing to the tune of several hundred per program.

Someone at the office of the Coordinator of Inter-American Affairs wrote, too. They want 25 copies every week so that the secretaries can learn Spanish!

Want the lessons? Ask us for them.

^{*}Raoul says that means, "*No sooner said than done.*"

WNEW
NEW YORK

REPRESENTED BY JOHN BLAIR & COMPANY

Band Bookings Back In Stride After Post-Holiday Toboggan Slide

Band market finally began picking up again last week after two or three weeks when it began to look as if the industry had climbed about a toboggan. It was cited early in December that, although the immediate post-holiday stretch normally delays bookings at lowest ebb, this year's outlook was darker than in recent seasons. Last year and the year before bookings held almost a normal pace.

For several weeks there were from 12 to 15 Class B bands in search of bookings for late this month and early February. And to weather the lull most were aiming for the few locations open at around that time. However, the majority of these outfits have had open time filled in and are back in stride. There was no difficulty of course with the top bands, who work as often as they have time open or a desire for dates.

Perhaps the sharpest increase in work opportunities involves college dates. Of course, at this time of the year, the semi-annual proms or tips that's normal.

One-night promotions, which have gotten along as best they could without an occasional top band, are hungry for the latter. Andy Perry, owner at Allegheny, Pa., who had a tentative date on Tommy Dorsey before that band was cancelled out, is now a hard radio commercial and later dropped everything for a theatre route, claims he would have been completely sold out two days in advance if he had retained Dorsey.

Decca Likes 'Em All to Be Happy

Decca Records' idea of releasing as many new discs as possible but controlling production on the total number of pressings, is said to be a desire by the company to get out material by all of its artists as often as possible and keep 'em all happy.

Since Pearl Harbor all of the major companies have concentrated on their better known names as a means to conserve.

For January Decca had scheduled approximately 24 new discs for release more than any other company had marketed in such a short period in almost two years. It did not follow up with that many releases, but in all the company so far has marketed nine pop platters and three album discs, plus scheduling more for release next week. That's still considerably better than the trade expects Decca would be able to do.

FORREST-HAYMES TO DO DUO DISCS FOR DECCA

Allen Forrest and Dick Haymes will make Decca records together sometime later this week. Songsters, who had agreed to a first contract, will be making her first recording since leaving Harry James' orchestra.

Miss Forrest is currently at the RKO theatre, N. Y., for two weeks of "The Women in the Moon" and the RKO Boston. An attempt was made to get her out of the latter last week, when Benny Dorsey was scheduled to open, but RKO refused to release her at that late date.

Pastor Opens May 1 At Hotel New Yorker

Tony Pastor's orchestra has been signed for the New Yorker hotel, N. Y., Terrace Room, opening May 1, at a minimum. The new band. Pastor also was booked for three weeks at Frank Delley's Terrace Room, Newark, N. J., to open Feb. 18, though this date may yet be postponed by Will Osborne. Pastor, who is at Delley's, was originally left open by the cancellation of Benny Dorsey's engagement at a theatre tour. He will play for Delley at a later date.

Powell Marks Time

Teddy Powell temporarily disbanded his orchestra last week to try out until the middle of next month.

It reconvenes Feb. 15 in N. Y., to begin rehearsals for a March 1 opening at Meadowbrook Club, St. Louis, and follows with four weeks at the Sherman hotel, Chicago.

O'Connor To Meet with AFM On Mgrs. Pact

Johnny O'Connor, personal manager of Fred Waring, has taken over negotiations between the union and personal managers concerning the former's effort to formulate a standard American Federation of Musicians contract for use between managers and their managers. O'Connor will meet with AFM president, AFM proxy, and his sides later this week until that meeting occurs nothing is being done by either side.

Though most of the better-known managers attended the meeting last week, which an outline of the contract sought by the union was to have been formulated and submitted for the union's guidance, no definite ideas were committed. It was stated last week that the managers were divided on the idea of an AFM contract of such a nature; by the time the meeting was completed, which was shifted until next week, it was said that all except one or two were against the idea.

Though most managers think the AFM contract really does work on the contract blank it seeks to institute, this is not true. Preliminary moves were being made some months ago, but it wasn't until the past week that the representative group of the managers could be assembled in N. Y. at the same time. Early in the week, in that direction are to have involved questioning of various bidders about their views on the contract. Managers, chiefly concerning the monetary aspect of each association.

Local Pittsburgh Bands Continuously Changing Faces

Wae and drift has been a constant of changes lately in local bands, even bringing back one Pittsburgh musician who has been out of the business for the last seven years. Wae, who was in the band, who was talked into resuming his membership in Local 14 by Al Morrison, also played with Navy. With Ramon Rance, Pittsburgher, Hal Davis, went into the market.

Black Mack, of the old Blue Barron outfit, is joining Babe Rhodes' WCAE staff crew, replacing Bill Douglas. Last week in the band, and Tony Gurney is the new drummer with Tommy Carlyn at Bill Green's. In the band, who was replaced by Navy. With Ramon Rance, Pittsburgher, Hal Davis, went into the market.

Ray Durkey, for over 25 years recording engineer with RCA-Victor, moves over to El Oberlin's Classic Record Co. Feb. 1 in a similar capacity. He will have charge of recording with El Oberlin's recording studio Oberlin recently bought from General Sound.

DAVID LORAIN'S S.S. COMMENT

Des Moines, Jan. 25. First legal action to test the AFM Form B contract, which by its terms signifies the employer of a band as liable for the payment of social security taxes, has been filed in federal district court here by the operators of the Crystal Ballroom, Dubuque, and it also involves the Griff Williams orchestra. Action is based on a one-nighter Williams played at the danceery Sept. 1, 1941; Form B had been put into effect by the AFM the previous June. Williams figured in a previous social security case.

Cyrus L. New filed by Roy Edward and Carl Bartels and Justin Conlan against E. H. Birmingham, collector of Internal Revenue, to recover \$25.08 which they paid under protest. Petition stated the ballroom hired Williams and eight other orchestras through Music Corp. of America and that AFM contract was signed. It's contended that Williams, as the leader, was the employer of the orchestra, with the power to hire and fire its musicians and the right to control their performance. Petition further states that the buyer (Crystal) had contracted with the leader at \$350 for the night, plus a 60% percentage privilege.

Previous case in which Williams was involved occurred in Illinois and was played prior to the installation by the AFM of Form B though the suit was finally settled long after it was in effect. Decision by the federal court was returned in favor of the AFM, which was ordered to pay a fine of \$250.00 and a fine of \$250.00, which named Williams liable for the social security taxes.

U. S. Government has always contended that the Navy is responsible for social security payments and has frequently made its point. On the other hand, the state governments, such as N. Y., string along with the AFM's position, which states that they are played under its terms.

Donohue Takes Over Artie Shaw's Naval Orch; Off on 2d Trip

Artie Shaw is definitely replacing the Naval Orchestra, with which he made a long South Pacific tour last summer. He is still on the Coast while his outfit has been shifted from Lido Beach, N. Y., to Washington. Later will remain in the capital indefinitely and then ship overseas again. It is being conducted now by Sam Donohue, tenor sax and arranger, who was in the band during its trip last summer through the South Pacific.

Shaw's status remains pretty much of a mystery. His orders following the band's return to the U. S. from his music trip kept him in the U. S. He is ill as a result of the trip.

MAESTRO ASKS 50G FOR LIBRARY LOSS IN FIRE

Los Angeles, Jan. 25. George Wald, orchestra leader, filed suit for \$50,000 to cover the loss of his music library, destroyed last Oct. 8 in a fire at the Casino Gardens, Ocean Park, Cal.

Wald, who is a resident of the Casino Gardens and his owner, Birnie Cohen, charges "careless management" of the Casino Gardens, which cost \$46,000 for the library and \$3,000 as payment for the balance of his orchestra's four-week contract, lost by the fire.

Lyman, Rose Blane Wed

Abe Lyman and Rose Blane, vocalist with his orchestra, were married at Transamerica, N. Y. Couple were wed at the Essex House in a private ceremony. Lyman, 28, was married a date recently.

Miss Blane has been singing with the Lyman orchestra since last August. She will go overseas with the Lyman with the outfit.

McMurphy, WPB Amusement Chief, Issues Warning to Band Business To Curb Excessive Traveling

Boyer Vice Baird

Pittsburgh, Jan. 25. Eugene Baird, localite girl who has been singing with Glen Gray's band for the last year, is taking a few weeks off to undergo an operation.

She's been temporarily replaced by Anita Boyer.

Record Location Com, 9G, in Fla. For J. Dorsey

Jimmy Dorsey's orchestra has been booked for three weeks at the Frolic Club, Miami, at the unprecedented salary for a location spot of \$8,000 a week. He opens April 4, breaking a jump between the Sherman hotel, Chicago, where he played through 25 after a week with a week at the Palace theatre, Cincinnati, and a couple one-nighters at the Frolic.

Few location jobs in the country pay what might be termed big money, but the Frolic Club, Miami. There are perhaps only two outstanding, the Palladium Ballroom, Hollywood, which has shelled out as high as \$6,000 weekly for a top name, and the Sherman hotel, Chicago, out of which a strong 50% outfit can take as much as the Palladium figure. Stevens hotel, Chicago, is another, though not in the class of the above two. It recently paid Duke Ellington \$4,000 plus a percentage, to open its new band party. He's still there.

Some months ago the Frailes offered Tommy Dorsey \$10,000 a week for two weeks to come south. He turned it down with a counter demand for \$12,500 plus a percentage and transportation, which was declined.

It's said that the Frolics, which hasn't a particularly large capacity, will undoubtedly lose money on the Jimmy Dorsey booking, but that it was made to increase the spot's prestige regardless of cost.

Tommy Tucker opened at the spot last night (Tuesday) for four weeks and is followed by Milt Ayrles for three, Ina Ray Hutton for three, Dorsey, then Johnny Long for three.

Hillbilly Band Tops Swing Kings on Coast

Oakland, Cal., Jan. 25. They said it couldn't happen, but it did. A hillbilly band outgrossed Harry James, the Dorseys, Benny Goodman, et al. at Civic Auditorium by a margin that was the largest since the fire department hadn't stepped in and ordered sale of tickets stopped. Only did the hillbilly band and country by the Texas Playboys. Not only did they top the toppers, but the admission was raised to \$1.00 over the \$1.00 levied for the swing kings.

After the cow country lads packed the house the seans with 9,000 hooders on a Friday night, the turnout for tonight was held to 5,000 by the hillbilly band and country by the dancers that they needed more room to toe those tootles around. In Hollywood, the guys are now doing strip on KMTT just to let the folks know he's around. He foots the bill all night, without any participating sponsors.

N. Y. Committee for Defense Research and Production has scheduled night servicemen dances at Ardena Ballroom, N. Y., running a first anniversary party there next week (31).

Washington, Jan. 25. Bookers and buyers of bands are worried to arrange long engagements so often by George W. McMurphy, chief of the amusement and recreation section of the WPB Office of Civilian Requirements.

McMurphy, whose job is to help the amusement industry when it gets in trouble with government restrictions, reports he has received several complaints recently from OPA and OTD that dance bands are being switched in and out of theatres, nighties, etc. with "unnecessary" frequency. Agency spokesmen told McMurphy that the requests for gasoline and railroad priorities for the bands were running much too high.

This, McMurphy pointed out, will be a bad year for the industry, but will also be harmful to the chances of other branches of show business trying to do something straightened out with Uncle Sam.

WLB Disc Verdict Still Up in the Air

There is no indication yet whether the War Labor Board will deliver the final verdict in the pending situation. It is said by sources claiming to be close to the WLB that the latter may rule against the industry, through the mass of testimony taken during the recent hearings involving the same bands as Decca, which of which are still dormant due to their refusal to accept a recording license on the same basis as Decca, which is paying the American Federation of Musicians a royalty.

It had been expected that the decision would be forthcoming around Jan. 6. When it did not materialize, it was said by attorneys involved that it was "expected momentarily."

GRACIE BARRIE DEBUTS SOLO AT \$1,500 WKLY.

Gracie Barrie, who gave up her orchestra last week (20), has been set for her initial solo job since parting from the band, at \$1,500 weekly. She opens Friday (26) at the Stevens hotel, Chicago, for two weeks, with Bernice Cummins' orchestra, which follows the current Duke Ellington. Barrie, who has been married since she had continued to lead after her husband, Dick Stickle, joined the Coast Guard more than a year ago. Her outfit is being taken over intact by Johnny Palmer, vocalist, who was in the band, and Louis Zito, drummer, who was Miss Barrie's Chicago first weeks, with the band and is being financed by A. Edward Masters, financier. Ederney of a number of combinations.

DeVito Quits Oliver For Harry James Band

Chicago, Jan. 25. Buddy DeVito, vocalist with the Eddie Oliver Orchestra, has been signed by Harry James to replace Buddy Moricio, who goes into the DeVito was broadcast by James on a recent Coca-Cola produced by the Oliver band.

McRae Replaces Garland
Joe Garland, road manager and musician with Louis Armstrong, is replaced on his tour this week. His place will be taken by Teddy McRae. Garland has been with Armstrong for years.

Inside Stuff—Orchestras

Reason for the indecision on whether Clarence Hatcher, former sax-clarinettist with the Casa Loma orchestra, is still a stockholder in the organization, being legally able to sue for an accounting of the band's profits is due to a ruling by the Supreme Court in its recent stay at the Strand theatre, N. Y., to dissolve the corporation.

Hatcher filed suit in Supreme court, N. Y., last week for an accounting and his share of the band's profits, but the suit is being held in abeyance while a special referee determines if he is a stockholder following a claim by the band's management that he is no longer a partner.

It's asserted that during the Strand date the organization was dissolved and Hatcher offered \$7,000, which he was told was his equal share of the band's funds. Musician says he never agreed to the settlement and asked for an accounting, and that if everything was settled, he would sign a release. The \$7,000 was never accepted by him. All other members of the original orchestra who have received connections with the band since it is claimed, these amounts are being paid off at \$100 weekly. Decision on whether Hatcher is or is not a stockholder won't be reached before Feb. 17.

Sidney Catlett, Negro drummer working with Louie Scott at Uptown Cafe Society, N. Y., was due to go into the Paramount theatre, N. Y., with a special referee determines if he is a stockholder following a claim by the band's management that he is no longer a partner. He demanded \$500 weekly from Par; theatre offered \$250. Catlett is drummer with Teddy Wilson's orchestra at Cafe Society.

Seven artists of the complete list of 22 named to Esquire's All-American team, which played at the Metropolitan Opera House, N. Y., last Tuesday night, are managed by Joe Glaser. Five of the seven are instrumentalists: Louis Armstrong, Lionel Hampton, Red Norvo, Al Casey, Barney Bigard, and the other two are singers, Mildred Bailey and Billie Holiday.

Band Review

BILLY BISHOP ORCH (10)
With Alice Mann, Charles Rosen, Belvedere, Baito.
 Recently discharged from the service, Billy Bishop is covering himself with a musical sense with a smooth combo of three sax, three brass and three rhythm, pitching in as well with telling interludes on his own at the piano and tuba. Smoothly fronting his outfit with personable intonation and a high level of musicality, Alice Mann, Bishop would be a natural in a smart spot of metropolitan proportions where he could easily build a following.
 "Arrangements" is smooth and showmanly. One of his medleys, a series of old war songs, builds to a telling climax of wide appeal.
 Alice Mann in handling the vocals, leads with a sure and intimate style that emphasizes her cute and personable style. —Burn.

On the Upbeat

Jan Garber's orchestra cuts four more sides for Hill Records next week.

Jimmy Dorsey recorded "Holiday for Strings," "I'm In Love With Someone," and "Two Again" for RCA before leaving N. Y. on a theatre route.

Bobby Byrne, ex-harideller, in N. Y. on furlough last week after graduating from Air Corps training as a pilot.

Frankie Masters' band does four Coca-Cola spots in two weeks beginning week of Feb. 26, from Army camps in Texas area.

Al Howard, drummer, has left the Marty Irwin band at Penn. McKee theatre, before leaving N. Y. to join Joe Sanders' band.

Bob Chester's orchestra checked in at Universal to play in "Fellow On A Furlough," musical short.

Tommy Morgan, vocalist with Glen Gray until a few weeks ago, joined the Glenn Miller stringers, replacing Bill Green.

Harry James will tour the Coast in a series of one-nighters after closing Feb. 8 at the Palladium, Hollywood.

Woody Herman's orchestra checked in at General Service for the Andrews Stunt production, "Sensations of 1944."

Hal McIntyre orchestra slated for picture at Columbia.

Band Bookings

Tony Pastor, Feb. 18, three weeks, Terrace Room, Newark, N. J.
John Kirby, Jan. 23, Laurel Gardens, Newark; 30, Turner's Arena, Washington, D. C.; Feb. 4, Arena, London, Ont., Can.; 9, Auld, Kitchener; 10-26, Club Kingsway, Toronto.
Shep Fields, Feb. 3, week Boston theatre, Boston; 10, week Adams theatre, Newark; 18, week Earle theatre, Philadelphia; 28-31, Lincoln theatre, U.S.A.; March 3, week Stanley theatre, Pittsburgh.
Sam Saylor, Jan. 29, Washington Armory, Schenectady; 31, Ritz theatre, Bridgeport; Feb. 4, 10, 11, 12, Ballroom, Springfield, Mass.; 5, U. of New Hampshire; 6, New Arena, Plymouth, Mass.; 7-8, Plymouth theatre, Worcester, Mass.; 17, week Hipp theatre, Balto.
4000's, Sherwood, Feb. 5, Penn. State College, Pa.; 11, U. of Rochester, Rochester; 12, Franklin and Marshall, Lancaster, Pa.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels, dinner business (7-10 p.m.) not rated. Figures after name of hotel give route, seating and cover charges. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Cover	Total
Ray Heatherton	Biltmore (400; \$1-\$1.50)	32	1,175	44,275
Paul McIntire	Lexington (200; \$1-\$1.50)	102	2,150	184,070
Sammy Dunham	New Yorker (400; \$1-\$1.50)	6	3,250	13,800
Charlie Spivak	Pennsylvania (500; \$1-\$1.50)	5	2,375	10,625
Maxie Cugat	Waldorf (200; \$1-\$1.50)	4	3,175	12,975
Jan Garber	Lincoln (275; \$1-\$1.50)	3	1,100	3,150
Guy Lombardo	Rockefeller (400; \$1-\$1.50)	10	2,350	37,000
Ernie Madriguera	Commodore (400; \$1-\$1.50)	10	800	12,250

* Asterisks indicate a supporting floor show. New Yorker and Biltmore have tie shows, Waldorf has Amusing Dickey and Rudenko & Zorich.

Chicago

Neil Bonshaw (Mayfair Room, Blackstone hotel; 400; \$2.50 min.). Bonshaw-Hartmann combination draws fairly good crowd at 3,000.
Cal Callaway (Panthor Room, Sherman hotel; 950; \$1.50-\$2.50 min.). Calloway packed 'em in with terrific total about 8,500.
Ed Elington (Boulevard Room, Elgin hotel; 750; \$2.50-\$4 min.). Conventioneers helped Elington chalk up fine 5,500.
Jimmy Joy (New Walnut Room, Bismarck hotel; 465; \$1.50-\$2.50 min.). Joy and floor show headed by Paula secured for 10,000.
Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge, plus \$1.25 min.). Oliver continues a good draw with about 5,000.
Ran Wilde (Empire Room, Palmer House; 750; \$3-\$3.50 min.). Hildegarde and Wilde keeping room filled. Excellent 9,000.

Los Angeles

Freddy Martin (Ambassador; 900; \$1-\$1.50). All spots running heavy and Martin getting his share. Will better 4,000 covers.
Joe Belcham (Biltmore; 900; \$1-\$1.50). Getting all the better downtown play and picked at 3,800 late.

Location Jobs, Not in Hotels

(Los Angeles)

Harry James (Palladium B. Hollywood, fourth week). Very much in the groove and breeding to 30,000 admissions.
Horace Heidt (Trianon B. Southgate, second week). The boss showing him what he means. Well past 8,500 customers.
Phil Harris (Slappy Maxwell's, N. Los Angeles, 12th week). Georgie Price leads floor show and that's helping Harris to 5,000 late.

(Chicago)

Lou Breese (Cheer Parer; 650; \$3-\$3.50 min.). Same old story. Joe E. Lewis and Breese turning 'em away almost every night. Capacity 5,800.
Del Courtney (Blackhawk; 500; \$1-\$2.50 min.). Courtney breaking all attendance records. Big 6,000.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to Variety. Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parentheses indicate the number of weeks each song has been in the listings and respective publishers.)

1. My Heart Tells Me (8) (BVC).	Glen Gray	Decca
2. Shoo-Bee Baby (5) (Leeds).	Jan Garber	Hill
3. Besame Mucho (3) (Melodylane).	Andrew Sisters	Decca
4. Beautiful Morning (25) Crawford.	Ella Mae Morse	Capitol
5. For First Time (9) (Shapiro).	Jimmy Dorsey	Decca
6. How Sweet You Are (4) (Remick).	Alice Lyman	Hill
7. Pistol Packin' Mama (25) (Morris).	Frank Sinatra	Capitol
8. No Love, No Nothin' (2) (BVC).	Bing Crosby	Decca
9. People Will Say (19) (Crawford).	Al Dexter	Okeh
10. Victory Polka (11) (Chappell).	Jan Garber	Hill
	Ella Mae Morse	Capitol
	Bing Crosby	Decca
	Frank Sinatra	Columbia
	Andrews-Crosby	Decca

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Malry Dots (Miller)	Al Trace	Hill
Paul Doll (32) (Darc).	Mills Bros.	Decca
My Ideal (Paramount)	Jimmy Dorsey	Decca
Take It Easy (Sentry)	Guy Lombardo	Decca
Holiday for Strings (BVC)	Dave Rose	Victor

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Xavier Cugat closing at the Waldorf-Astoria hotel, N. Y., deferred until Feb. 11. He opens at the hotel amount theatre, N. Y. Feb. 11. He's being replaced at the Waldorf by Leo Reisman.

2000 TITLES READY
 Monthly 35¢ card ready of new records, 78's, 45's, 10" and 12" with prices, keys for vinyl, etc. Includes 100,000 titles. Write for sample.

TUNE-DEX
 1619 Broadway New York 19

Spitalny Wham 35G, Hub; J. Dorsey Smash 22G, N'wark, Busse 32G, Frisco

(Estimates for This Week)

Mitch Ayres, Detroit (Michigan); 4,000; 35-75—With "Hostages" (Par) and Andrews Sisters on stage. Sock \$45,000, largely due to Andrews Sisters.

Charlie Barnet, New York (Strand); 2,750; 35-110—With Ella Mae Morse, in person, and "Destiny" (Tokyo) (WB). Now in fourth week and still drawing heavily at \$50,000 or thereabouts.

Count Basie, Pittsburgh (Stanley); 3,800; 30-75—With "Jack London" (UA). First time for Basie at WB deluxer and he's proving exceptionally strong. Looks like \$22,000.

Jimmy Dorsey, New York (Adams); 1,500; 35-85—Plus "Whispering Post-boys" (Rep). Smash \$22,000 means close to all the house can buy, with band representing principal b.o. draw.

Glen Gray, Buffalo (Buffalo); 3,800; 35-65—With "Jack London" (UA).

Top Tunes for Your Books

An All-Time Favorite

I'M IN THE MOOD FOR LOVE

Music by . . .

JIMMY MCUGH

Published by Robbins

Wanted—Musicians, Ladies

Violin—saxophone—piano, for MADADAFOR ENSEMBLE. Has 6th year Homestead, West Springs, Va. America's Finest Resort Hotel.

The Writer of . . .

"I'LL BE HOME FOR CHRISTMAS"

BUCK RAM

Gives you THE Easter Ballad of 1944

"I'LL BE HOME FOR CHRISTMAS" VOICE EASTER SUNDAY

"Johnny Zero" Court Suit Settled During Trial; \$3,000 to Plaintiffs

Supreme court, N. Y., action over the origin of the title and idea of the recent hit, "Johnny Zero," was settled during third day of trial of the dispute last week. (Attorneys for both sides got together during luncheon recess (they required an extra 15 minutes after Justice Morris Eder resumed, latter granting delay) and arrived at decision whereby Alfred S. Eklund and Howard E. Steiner, plaintiffs, were awarded \$3,000 by defendants out of the song's earnings. Satisfactory, which published the tune, is said to have added to this the \$7500 court costs.

Dispute over the tune dates back to last summer. Eklund and Steiner claim they originated the idea and tune of the melody and brought a tune of that nature to Dave Dreyer, professional manager of Berlin Music Co. Later, they heard of a song called "Johnny Zero," written by Mack David and Vee Lownhurst, and immediately contacted Dreyer.

Settlement of the dispute was arranged just before Dreyer was to put on the stand to testify.

Rossiter-Vogel Dispute On "Days" Set for Trial

Dispute between Will Rossiter and Jerry Vogel, music publishers, over ownership to the renewal rights to "Some of These Days," composed by Shelton Brooks, will be decided at a trial in N. Y. federal court next March 1, according to an order signed last week by Judge John C. Knox.

Rossiter, original publisher of "Days" won the first trial in 1942 when the federal court awarded him summary judgment. Vogel won a reversal in 1943 when the U. S. circuit court of appeals ordered the suit back for trial, after Brooks, who although named as a defendant was not served, and charged that Rossiter had obtained the renewal rights by fraud. Brooks' appeal renewed rights to Vogel in 1937.

Plan Pro Music Men's Absorption By Pluggers Union After Complaints

Professional Music Men may shortly be absorbed into the Contact Music Assn., if plans by officials of the two outfits materialize. There has been much recent discussion relevant to the financial setup of PMM, and to avoid future disagreements the two may be combined.

Disagreement over PMM concerns certain members who object to the fact that Bob Miller, who runs both the benevolent organization and the CMA, conglomerate union, is paid the bulk of his annual income from PMM funds, but not from CMA. It's pointed out by these men that Miller's duties in regard to PMM take up only approximately two months of the year, remainder being devoted to the CMA. There are approximately 475 members in the union and 260 some odd PMM card holders.

Though there are indications that the two organizations would be merged, nothing will be done until a committee, appointed to investigate the situation, reports back to PMM officials soon.

Army Nurse Corps Song Officially Adopted

Washington, Jan. 25. "Song of the Army Nurse Corps," broadcast Saturday night (52) for the first time, has been adopted as the official song of the Nurse Corps. War Department has announced. Annamary M. Dickey, of the Metropolitan Opera, introduced the number on the Army Service Forces weekly show over the Blue web.

Tune was written by Lou Singer and Pvt. Hy Zaret. Zaret also collaborated in the official song of the chaplains, "Soldiers of God."

15 Best Song Sellers

(Week Ending Jan. 21)

- Shoo Shoo Baby.....Leeds
- Beautiful Morning.....Crawford
- Paper Doll.....Marika
- Milky Doats.....Miller
- Little Love.....BVC
- No Love.....Chappell
- Victory Polka.....Chappell
- My Ideal.....Paramount
- Couldn't Sleep Wink.....
- T. B. Harms
- For First Time.....Melodylane
- Shame Much.....Morris
- Shining Hour.....Lainoff
- Little Did I Know.....Chappell
- Speak Low.....Feist
- Star Eyes.....

Teach Music Biz To Retailers As Wartime Need

Acting in unison, to meet a long-felt void in music publishing, industry leaders, in association with New York University, are hatching a comprehensive course on "Music Backgrounds for Music Retailers," designed to indoctrinate clerks in music stores with an appropriate background for retail selling. Course will cover 15 weeks, starting Feb. 9, and is expected to be repeated during the next university semester.

Lectures will be given by w.k.s in the publishing field and will cover such topics as European music publishers, American music publishers, copyright, radio, motion picture and records, popular music, modern bands, orchestras and ensembles, modern music and composers, making money in music, developing a market, music for the classroom, materials for the professional-private teacher and the concert artist, school music, church music, choral music, design in music, and school music from the book publishers' viewpoint.

Understood that course organized (Continued on page 48)

ASCAP Point Plan Delayed By Beefs Of Standard Authors to Allocation

Loesser, Transferred To N.Y., Gives Reasons For Writing War Songs

Frank Loesser, transferred from the Army Air Corps to the War Dept. (Music Division) under Capt. Harry J. Salter in New York, states he is "one songwriter who does not write war songs on the side, providing he has a few 'margies' or similar hits riding." By that, the author of "Praise the Lord and Pass the Ammunition," "In My Arms," etc., avers that writing war songs is more important than writing song hits. Married seven years, and 35, the songsmith left a lucrative berth at Paramount Pictures in Hollywood to join the Air Corps, and transferred only recently from Santa Ana to New York, where he is now assigned on soldier songs, morale, etc.

Loesser, while under contract to Famous Music, also has an interest in Saunders Music, a Coast publishing outfit which publishes his songs under Famous. (Par subsid) has the first reject.

Hit Tunes Do Double Duty in Pix at 20th

Hollywood, Jan. 25. Doubleheaders, seven on the fields of baseball and transplanted on the screen, are muscling into music on the 20th-Fox lot, where three tunes have been jerked out of the music library for double duty.

"You'll Never Know," originally cleaved for "Hello, Frisco, Hello," is the theme song for "The Sullivan." "How Many Times" warbled in "Four Jills in a Jeep," recurs in "I Married a Soldier." "No Love, No Nuthin'" first heard in "The Gang's All Here," will be heard again in "Bermuda Mystery."

ASCAP's point plan of writer classification, which was due to go into effect Jan. 1, is not yet in operation and there is no definite indication as to when it will be. Plan is being held up, it is asserted, by the objections of standard authors to the distribution of their credits. They are supposed to have demanded a 1 to 1 ratio over popular music writers.

According to John Paine, head of the Society, the plan has been virtually snatched out. Yet he cannot say when it will become operative. Paine left for the Coast yesterday (Tuesday) to attend ASCAP's two pop concerts later this month which will be recorded for the armed forces. During his stay there he will preside over a semi-annual ASCAP meeting beginning Feb. 2.

This confab is likely to produce much discussion over the point plan. Portion of the Coast wing of ASCAP writer members has been particularly active in opposition to the newer method of distributing ASCAP income, and it's said that this group, plus the opposition in the east, is even attempting to get up a petition to block the application of the plan, permanently if possible.

Paine will stop off at New Orleans on the way back from the Coast to attend, beginning Feb. 13, a meeting of ASCAP field supervisors in that area.

OFFER "DOATS" WRITERS FOR VAUDE, RADIO

Jerry Livingston, Milton Drake and Al Hoffman, writers of "Milky Doats," 1944's conth to the list of freak song anthems, are being offered for radio, guest spots and stage show appearances by Bob Kerr, with several likely nibbles already reported. Kerr shapes up to rouse time songwriter groove—all three play the piano and do a little singing.

Trio is reported asking \$3,500 for stage appearances and \$2,500 for air guesting.

HYMN OF THE SOVIET UNION

Louis Untermeyer

Distinguished American poet writes the English text for Alexandrov's New Russian National Anthem.

1.
Republic forever, the land of the free,
Joined in love and labor for all men to see;
Long, live mighty Russia, the union supreme,
As the hope of the people, their work and their dream.

CHORUS
Long may she live, our motherland;
Long may her flag be ever set.
Flag of the Soviets, our trust and our pride,
Ride through the storm victorious,
Lead us to visions glorious—
Flag of a people in friendship allied.

II
Through terror and darkness the sun shines today,
For Lenin and Stalin have lighted the way.
We crushed the invader, we hurled back the foe,
And our armies in triumph will sing as they go:

CHORUS
Long may she live, our motherland;
Long may her flag be ever set.

English text by LOUIS UNTERMAYER
(The New Russian National Anthem)

With lyrics by A. ALEXANDROV

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BROADCAST MUSIC, Inc.

NEW YORK

CHICAGO

HOLLYWOOD

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Inside Stuff—Music

Pop band leaders are not being pressured to perform the new hit, 'Mairly Doats,' which doesn't frequently occur in a publisher's attempts to bring a song before the public. Miller Music, publisher of the tune, admits that it is encountering trouble in getting pop outfits to arrange and play it on remotes, but that it doesn't particularly care since the song is increasing its sales steadily with comparatively few performances, most of those on commercial programs.

Incidentally Milton Drake, writer of the tune with Al Hoffman and Jerry Livingston, denies the assertion that Jack Robbins rejected the song at first and that later it was accepted by Abe Olman, general manager of Robbins Music. Drake claims Robbins accepted the song the first time he heard it performed by Al Trace at the Dixie hotel, N. Y.

The third of a 15-song score from an abortive attempt to produce an "Air Force Show" has been placed by Don Reid and Henry Tobias. Both had the Army air show virtually set until Moss Harris' "Winged Victory" was decided upon.

The songsmiths have gotten their tunes spotted with various publishers, the third having been taken by Peist, titled "Easter Sunday With You." The others, "The Old Square Dance Is Back Again," being published by Tobias & Lewis (Charlie Tobias' partner, brother of Henry), and World Music is publishing "The Wolf Song" full title of which is "If You Wanna Be a Wolf You Got Whiffing."

"Paper Doll" still occupying high positions on sheet music bestseller lists and in coin machine popularity (Mills Brothers recording, Decca), is claimed to be the best money-maker the Edward B. Marks music firm has had in 18 years of business. The tune has so far sold approximately 800,000 copies and over 1,300,000 recordings.

New Book, Parties, Americana Exhibit To Mark Ed Marks' Golden Jubilee

Edward B. Marks, who started his music publishing career 50 years ago with a song—"The Little Lost Child"—that sold more than a million copies, celebrates his Golden Jubilee in the field Feb. 7. There are only a handful of publishing houses in existence as long; none except the Edward B. Marks Music Corp. is still operated by the man who founded it. The 50th anniversary will be observed by an exhibit of Americana spanning Marks' five decades as a music publisher; the exhibit to be held at the Marks offices in the RCA building, Feb. 7-8, featuring an open house celebration from noon to 8 p.m. both days. In addition, a musicale will be presented at Steinway Hall on Feb. 10.

An honorary committee, headed by Franklin P. Adams, has been formed to honor Mr. Marks on this Golden Jubilee.

Marks was the first to publish the works of Irving Berlin, Jerome Kern, Rodgers and Hart, Arthur Schwartz and Sigmund Romberg. Former Mayor James J. Walker was another of Marks' composers.

Marks born Nov. 28, 1889, in Troy, N. Y., started as a notions salesman who wrote lyrics as an avocation. His success as a songwriter launched his career in a business more to his liking—music. In 1894 with a fellow salesman, Joseph W. Stern, whose ambition it was to become a composer, Marks formed the publishing firm and brought out his first million-copy hit, "The Little Lost Child." Since then Marks has published 20,000 titles.

Marks has written another book which is about to be published by Julian Messner, titled "They All Had Glamour," with the subtitle, "From

the Swedish Nightingale to the Naked Lady." Marks' new work deals with the great personalities of the stage and opera in the middle years of the 19th century, particular attention being paid to the glamorous stars of those days such as Jenny Lind, Adelina Patti, Lola Montez, Adah Isaacs Menken, Clara Louise Kellied, among others as well as the daring ladies of "The Black Crook."

Just 10 years ago, at the exact time of his 40th anniversary in music publishing, Mr. Marks' earlier work—"They All Sang" (From Tony Pastor to Rudy Vallee)—was published by Viking Press.

"Glamour" illustrated with hundreds of rare and original photographs, and containing more than 180 pages of miscellaneous reference lists, will sell for \$4.

Mrs. Jack Robbins Out Of Hosp; Pub Now in Miami

Mrs. Jack (Rose) Robbins is out of Doctors' hospital, N. Y., after her protracted sojourn, but meantime her music publisher-husband had to leave for Miami Beach also on doctor's orders.

Robbins, besides operating his three music firms, has already launched a Robbins Artists Bureau, as a personal management company, looking forward to post-war when Lion Record Corp. can start functioning. Name is borrowed from "Leo the Lion," Metro trademark, that film company of course being partnered with Robbins' music interests. Metro-Robbins combo plans Lion disk label as a potent phonographic force, in turn tied in with Artists Bureau.

"Oklahoma" Record Album Insures Welcome in S.A.

Buenos Aires, Jan. 10. Editor, "Variety": The way to be a social success in South America is to carry Decca's new album of songs from "Oklahoma" wherever you go. For \$14.95, the cost of one kilo overweight, I brought one with me to B.A. When I stepped off in Rio on my way down, I told the American I was with at the Urea that it had with me. Immediately the floor show we were watching was forgotten. I was rushed to my hotel to get the records. At the end of the night, we played Dick Rodgers' tunes one after the other, and I saw the sun coming up over the ocean to the tune of "Oh, What a Beautiful Morning."

The rest of my stay there was little assured. I was invited to lunch, for cocktails and for dinner. Always with the proviso, "and please don't forget to bring your records." I was offered \$40 U. S. for them before I arrived here.

The tunes were remotely familiar to most of those who heard the records, but shortwave is not the most accurate manner of letting lyrics.

About show-biz I can tell you practically nothing except that all the people offer at least double features and most of them triple. Top prices at the first run houses are four pesos (about 10 cents) and 10 for the news reels. At four pesos to the dollar your picture prices are pretty cheap for so much producing. Every movie must show at least one Argentine short. One theatre, the Atlantic is today playing "Star Spangled Rhythm," "Seven Days Leave" and "Mexican Spitfire Sees a Ghost." The program runs just under five hours.

Everyone's primary concern at the moment is over the press decree on movies and just weekly have seen the editorial comment about it and before that reaches you we will know how serious the results will be.

Critic Miller. (United Press, N. Y.)

Teach Music Biz

(Continued from page 41)

with Arthur A. Hauser, v.p. and sales manager of Art Fischer, Inc. who, together with other publishers, has for some time felt that music store clerks and other reps of the industry must possess a basic knowledge of musical history and background in order to effectively act as liaison between the publishers and music buyers.

This need, said Hauser, has been accentuated since the outbreak of the war, with new clerks, unfamiliar with the biz, rapidly coming to the fore to replace regulars being drafted into the armed forces.

Lectures will be given by Hauser, who is acting as course coordinator, and by other members of the advisory committee, including Charles E. Griffith, v.p. Silver-Burdett Co.; John Tauber Howard, curator, American Music Section, N. Y. Public Library; Prof. Philip James, NYU; Gustave Reese, head of publication dept. G. Schirmer, Inc.; John F. Sengstack, exec. of Music Publishers Assn.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Jan. 17-23 from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list), and the second section contains the also rank, but noted in alphabetical order. The compilations embrace Fox, NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Recording Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
Love! Way to Spend an Eve—"Higher and Higher"	Crawford
By the River of Rome—"Higher and Higher"	Shapiro
Can't You Do a Friend a Favor—"Coon, Yankee"	Harris
For Rins Tins—"Coon, Yankee"	Shapiro
Have I Stayed Awey Too Long—"Coon, Yankee"	BVCI
Holiday for Strings—"Coon, Yankee"	Remick
I Couldn't Sleep a Wink—"Higher and Higher"	T. B. Harris
I Love You—"Mexican Hayride"	Chappell
I'm Living From Kiss to Kiss—"Coon, Yankee"	Marks
Is My Baby Blue Tonight—"Coon, Yankee"	Brooklyn
Little Did I Know—"Coon, Yankee"	Lincoln
Mairly Doats—"Coon, Yankee"	Miller
My Heart Tells Me—"Boat O'Gundy"	Paramount
My Ideal—"Coon, Yankee"	Remick
My Shining Hour—"Sky's the Limit"	Morris
No Love No Nothing—"Gang's All Here"	Triangle
Oh, What a Beautiful Morning—"Oklahoma"	Crawford
Old Acquaintance—"Old Acquaintance"	Winmark
People Will Say We're in Love—"Oklahoma"	Crawford
Shoo Shoo Baby—"Three Cheers For Boys"	Leeds
So Goodnight—"Hi Ya Sallor"	BMI
Spook Low—"One Touch of Venus"	Chappell
When They Ask About You—"Coon, Yankee"	Remick

MOST PLAYED AFTER FIRST 25

Don't Sweetheart Me—"Coon, Yankee"	Advance
For Rins Tins—"Coon, Yankee"	Shapiro
I'll Be Around—"Coon, Yankee"	Morris
Mississippi Dreamboat—"Swing Fever"	Peist
The Same Little Words—"Coon, Yankee"	Brooklyn
Candlelight and Wine—"Around the World"	Miller
I Wish I Could Hide Inside This Letter—"Coon, Yankee"	Shapiro
Someone to Love—"Coon, Yankee"	Remick
Sun Eyes—"I Dood It"	Peist
Suddenly It's Spring—"Lady in the Dark"	Famous
Survey With Fringe on Top—"Oklahoma"	Crawford
I've Had This Feeling Before—"Show Business"	Gandy
It's Love, Love, Love—"Coon, Yankee"	Santly
Music Stopped—"Higher and Higher"	Robbins
Silhouettes—"Coon, Yankee"	Marchant
You're the Dream, I'm the Dreamer—"Coon, Yankee"	ABC
Arkansas—"Coon, Yankee"	Arthritis
Don't Believe Everything U Dream—"Around the World"	Robbins
Mexico City—"Coon, Yankee"	Variety
Oklahoma—"Oklahoma"	Crawford
You're the Rainbow—"Fringing High"	Paramount
Honey Song—"Coon, Yankee"	Morris
In a Friendly Little Harbor—"Coon, Yankee"	Campbell
Paper Doll—"Coon, Yankee"	Marks
Say a Prayer for Boys Over There—"Hers to Hold"	Southern
Swing in Sorrento—"Coon, Yankee"	Mills
Tico Tico—"Coon, Yankee"	Southern
Goodbye Sue—"Coon, Yankee"	Jewel
Journey to a Star—"Gang's All Here"	Triangle
Knead Wood—"Coon, Yankee"	Grand
Put Your Arms Around Me—"Coney Island"	Broadway
Take It Easy—"2 Sisters and a Salor"	Santly
Victory Polka—"Coon, Yankee"	Chappell

1 Musical, * Legit Musical.

FEIST'S WAR SONG

Feist is publishing "West of Town" by Robert Sour and Henry Mauners, by arrangement with the Music War Committee of the American Theatre Wing. This song was selected by the Wing as a significant war song.

Johnny Burke and Jimmy Van Heusen written two additional tunes for "Road to Utopia" at Paramount.

Walton Goldman Payoff

Walton Goldman, Inc., which went into bankruptcy last summer, made a second payment to employees last week consisting of a percentage of deferred salary and other claims. Payment amounted to 8%, and it's the intention to follow with others.

Mark Gordon and James Monaco clearing numbers for "Sweet and Low-Down" at 24th-Fox.

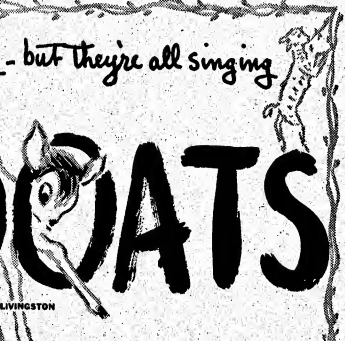
Some call it pretty
others call it crazy - but they're all singing

Words and Music by MILTON DRAKE, AL HOFFMAN, JERRY LIVINGSTON

MILLER MUSIC CORPORATION

1619 BROADWAY, NEW YORK

LON MOONEY General Prof. Mgr.



4 B'way Vaude Houses Snarled On Bookings Due to Holdovers

Unexpected continuation of heavy business at Broadway vaude houses is giving booking offices and agencies a four-way headache. Because of holdover business, all are faced with the necessity of holding on to present attractions along with stalling incoming shows. Similar situation has been previously noted, but this is the first known time when this kind of fix has hit four houses simultaneously.

Notable holdover problem is at the Capitol, where show remains a seventh week. There was comparatively little trouble in keeping the current layout, headed by Lou Holtz, Kathryn Grayson and Dick Himebrook, etc. However, Jesse Kaye, the house booker, had difficulty in keeping Lionel Hampton's band satisfied during the enforced layoff. Hampton was originally scheduled to go in Jan. 13 or 20.

Hampton was then delayed another week and when Hampton beefed, he was told that he could go in for the last week of the film, "Guy Called Joe" (M-G). He rebelled at this but settled for a Feb. 10 bow.

Roxy also has a similar situation, but here the difficulty is two ways, as Helen Forrest, booked here for two weeks, cannot be held over because of a previous commitment at the RKO, Boston. At the same time, there was some trouble in keeping Martha Raye occupied. Instead of opening week of February 2 at the Roxy she will lay off that week and come in Feb. 8.

The Paramount's headache is not as great as the others since the holdover is for six days only. Next week will come in Feb. 22. Strand, which opened New Year's eve with the Charlie Barnet show, had to do some fancy fixing to hold on to its current band and call of Ira Ray Hutzler. The Barnet run will last two weeks more than critical estimates.

The holdover situation has long delayed the opening of new theatres and booking offices can do little in face of studio demands to protect a film's run.

CAPPELLA & PATRICIA

After a Successful Run of

Five Weeks at the

TROCADERO CLUB

12 Weeks in the Show

"YOURS FOR FUN"

Opened Last Wednesday, Jan. 19

At the Exclusive

CLOVER CLUB

Also Doing Pictures for

Universal Studios

NOW ENTERTAINING

THE MOVIES IN SCOTLAND

AL BORDE

WILLIE SHORE

AL BORDE

AL BORDE

AL BORDE

AL BORDE

AL BORDE

AL BORDE

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Aldrich Returns To

Eddie Sherman Office

Mickey Aldrich resigned this week as assistant to Harry Levine, Paramount booker, to return to the Eddie Sherman office. He will leave as soon as Levine finds a successor, but he will be back in the office in a month, came to Paramount from the Sherman office as a replacement for Milton Berger, who had taken a post with Harry Ronin of General Amus Corp., Phil Corda, who succeeded Berger at the Sherman outfit, will remain there.

Mich. Bd. Calls Acts Employees

Decision by the board of appeals of the Michigan Compensation Commission in upholding the contention by an unemployment compensation referee that run of the mine employees are not independent contractors, and not independent contractors is seen as having far-reaching implications in deciding similar issues in other states. It is likely to be used as a basis for arguments before compensation boards all over the country since these bodies are seeking uniformity in such matters.

The decision was made in the case of Francisco Soriano, who sued Larsen's night club, Detroit, for damages resulting from injuries sustained while working that spot. Management fought the case, declaring that as a professional when it called in to perform a specialized service, Soriano was to be considered an independent contractor and therefore not subject to the benefits of the Unemployment Compensation Act. Soriano's attorneys argued that he was not an independent contractor.

The board stated that since Larsen's featured entertainment as a night club patron, Soriano was acting for the employer and was not an independent contractor. However, inclusion of "run of the mine" unfettered nightclub entertainers in the decision leaves the status of featured, high-priced performers still in doubt as far as unemployment compensation benefits in this state are concerned.

CENTER, NORFOLK, GOES FULL-WK. VAUDE JAN. 28

Center theatre, Norfolk, will start full-week stagehouses Friday (28) with Harry Felton, Shirley Wray, Bonnie Baker, Winkie and Mae and a Gae Foster line (32) in the initial bill. Jo Cherniavsky will direct a 17-piece pit band.

House has just been taken over by the (Buck) Wilder, who has a string of theatres in the area. It is part of a building owned by the Wilder section, being run currently used as a USO center. Harry Knoll is managing.

The Eddie Sherman office will book out of New York.

Induct Rosenthal April 1

Mortimer S. Rosenthal, associate counsel of the American Guild of Variety Artists, passed his army induction physical Friday (21) and goes in around April 1.

Rosenthal will be the second AGVA attorney to go into the armed forces. Jonas T. Silverstone, who still retains the title of AGVA counsel, has been in the army since last May.

ELAINE BARRETT

THE PRINCESS OF SONG

1944 Star Featured in 1943 by

SHANGHAI, BOSTON

COG ROUGE, NEW YORK

PAIMING, PHILADELPHIA

SWAN CLUB, PHILADELPHIA

"Wise, Woman and Funny" Theatre Tour

Currently

CHEZ AMI BUFFALO

Mgt. EDDIE SUZ, 1569 Broadway, New York

Does a Mark Twain

Hollywood, Jan. 25. George Moran (& Mack) is not dead, despite a recent obituary notice. Moran, now 35, teamed up with another partner, Pie Sadler, and toured Texas with a U. S. O. unit. Moran, the other member of the old "Two Black Crowns" team, was killed in an Arizona motor crash in 1933.

"Ice Follies" Smashes

Philly Record With

301G IN 29 SHOWS

Philadelphia, Jan. 25.

All ice show records in Philly were shattered by "Ice Follies of 1944," which closed a four-week run at the Arena last week with \$301,000 in the bill.

The evening gross was chalked up at 29 performances (25 evening 4 matinees) during which the show played to 157,000 cash patrons.

In addition, the "Follies" played to more than 70,000 persons at a five-day "Follies" tour, and at a special matinee for war bond buyers, Tuesday (18) at which more than 100,000 worth of bonds were purchased.

"Follies" gross this week topped last year's take by \$75,000. The fact that two local newspapers were given this year.

Artye, general manager of the Arena, estimated that the show could have played to sellout business for at least two more weeks. The show could not be held over because of commitment to open in Buffalo this week.

Tyrol is dickering for Roy Rogers Rodeo for the Arena some time this April.

MPLS. OPS FORM ORG

TO REGISTER JUVES

Minneapolis, Jan. 25.

Minneapolis night club owners have organized a service bureau, the first of its kind anywhere, to keep minors out of their establishments and to register juveniles.

Bureau will establish and maintain a central office with its own staff of inspectors. The bureau, 21 and 25 years who patronize night clubs operated by its members. Identification cards will be issued after age authenticity has been checked. Liquor will be served only after card with photo attached, is shown. Ops will provide special policewomen to make on the spot checks and promote dignified conduct in their clubs.

Minneapolis is the first known city to set up group control in an effort to curb delinquency.

Jack Miller Quits AGVA

As New York Organizer

Jack Miller, organizer with the New York Local of American Guild of Variety Artists since its formation in 1939, resigned Friday (21) to enter into labor relations work.

Prior to going with the performer union, Miller did a roller skating act.

New Albany Nitory

Albany, Jan. 25.

Town House, a new nitory, opened with the announcement of the Lieutenant Ray Fine, former operator of Ditty's Terrace Garden.

Henricks, Denny Gould and Betty Hampton lead the show.

Boys Youngstown Theatre

Canto, O., Jan. 25.

Jack Kane, Youngstown burlesque operator, has purchased the old Grand Opera house here from the Selden brothers and will make extensive alterations and improvements to the house, which for the time being will serve as house burlesque. Kane has been offering grand burlesque here for the past four months, he said.

After improvements house will be leased for repertoire or musical shows.

Memphis Books Dance

Memphis, Jan. 25.

First vaude show here in long time will be the revue headed by Danie, the Magician, dated for week ending Saturday (29) at the Minto theatre.

Little Jackie Harvey, tap-dancing daughter of George Harvey, Paramount shorts publicity chief, is playing Low theatres in N. Y. metropolitan area.

Another Clinker for Coast Vaude, Seattle, Palomar Outlawed By AGVA

Los Angeles, Jan. 25.

Shift of the entire western vaudeville circuit to straight picture policies becomes more than a threat, with the Palomar, Seattle, placed on the unfair list by the American Guild of Variety Artists.

Following the L. A. Orpheum's decision to abandon stagings, it is pointed out that with only a few West Coast houses open, the cost of transportation and other expenses would be prohibitive and the theatres may have to drop talent bills.

Florida Bae, western director of AGVA, busy trying to re-route talent booked for the Orpheum, declared the theatre would be held responsible for \$5,000 in contracts for talent enroute here from the east.

Among the troupes affected is George White's "Scandals," scheduled for a week at the Orpheum but held over for a week in San Diego and later to be booked to San Francisco.

Meanwhile Sherrill Corwin, operator of the Orpheum, declared his theatre is profiting with a picture policy and will fight the AGVA case in the courts.

Matt Shelvee, national administrator for the American Guild of Variety Artists, declared Monday (24) that the Palomar theatre was in violation of the contract because of its unwillingness to negotiate a minimum basic agreement. He said that the house was given a period of grace to honor contracts already signed.

Vincent Jacob, business manager of the Stagelands Union, countered with the claim that he sought to put on an electrical at Cafe Society Up for reasons of public safety. He said he wanted no repetition of the Boston Coconut Grove disaster in any spot in his jurisdiction. He declared that he had personally inspected the club and saw the need of a Juler. He also said that the job is not one of button pushing, as Josephson claims, since an electrician not only operates the lighting system, but maintains it in working order as well. He said the scale for that spot is \$75.

"SKATE VANITIES" SOCKO

\$35,000 IN ST. LOUIS

"Skating Vanities" in nine performances at the Auditorium, St. Louis, is expected to wind up with a sock \$30,000 at the conclusion of its run tonight (Wednesday). Show started Jan. 19.

Roller show follows with stand at the Auditorium, Milwaukee, where advance sale indicates a sellout.

Blackstone Talent Set

Chicago, Jan. 25.

With the exception of an interval in the Mayfair Room of the Blackstone Hotel has attractions set until June 1. Frank Fay and the O'Brien Family Dance act, the Hartmanns, Feb. 11; Dwight Price plays a return engagement beginning March 10 to April 6 and George Price comes in May 5 to stay until June 1.

Russell Swann and the Hermanns Whimsy Trio are tentatively booked to open April 7 for four weeks.

GEORGE FREEMAN

OVERSEAS WITH U.S.O. SHOWS

THEATRES OF THE STARS

MARCUS LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES

LOEW BUILDING ANNEX

140 W. 46th St., N.Y.C. - Rm. 9-7000

J. H. LUBIN

GENERAL MANAGER

JESSE KAYE

BOOKING MANAGER

Out-of-Towners Boost B'way Grosses; "Jackpot" Looks Very Good, \$27,000, "Inn" Up, "Over 21" SRO 1/2G

Broadway business was aizzling last night, influx of out-of-towners being buyers preponderant. For some years the city has visited New York with its merchandise, but now merchants must come to the metropolis, and even the "big" money makers have sought. It explains the rush to New York, which has been the scene of the depression. Hotels were 100% occupied for the last week of the month, income men in uniform added to the crush. Naturally, even shows of moderate rating were capacity by Saturday.

"Jackpot" for its first full week (although not a matinee was cancelled) indicates new musical has good chance. Two straight plays of recent arrival picked up. "Storm" opening is only one week away from a quick drop out. It closing this week.

Estimates for Last Week
Keys: C (Comedy); D (Drama); CD (Comedy-Drama); R (Revue); M (Musical); O (Operetta)
"A Connecticut Yankee" Beck (10th week) (M-1214; \$4.40). While no improvement here, it held its own; rated around \$21,000, and should stick in spring.
"Angel, Street" Golden (11th week) (D-788; \$3.30). Slaying at profitable level; last week's box office further improved, with takings over \$20,000.

"Arsenic and Old Lace" Hudson (10th week) (CD-1049; \$3.30). Also good, but not so good as the performances, and this week should show an increase.
"Garmen Jones" Broadway (4th week) (O-1300; \$4.40). Nearly \$40,000 in the last week, but this week selling out all performances; theatre was the more increased in the last week.

"Early to Bed" Broadway (12th week) (M-1100; \$4.40). Underestimated last week; good mix of musical ingredients; no improvement, but will see spring reports; quoted around \$21,000, and should stick in spring.
"The Miller Boy" Broadway (10th week) (D-788; \$3.30). Substantial grossed right along, although not the capacity; last week's box office was \$21,000.
"Jackpot" Alvin (1st week) (M-1214; \$4.40). First week's box office for this musical; missed one matinee because of a leading player, Jerry Lester, who was injured in a horse-drawn examination; quoted over \$22,000, and should be better in the second week.

"Fanny" Mansfield (7th week) (C-1000; \$3.30). At reduced prices, enjoyed comedy, with new deal for the theatre, expected to stick in spring; \$22,000.
"The Miller Boy" Broadway (10th week) (D-788; \$3.30). Will return to holidays, but has come back to the theatre, and the week's gross approximates \$23,000; aimed into late spring.

"Life With Father" Empire (12th week) (D-1042; \$3.30). Climbed to \$22,000 in the last week, but this week along, with last week's takings quoted over \$24,000.
"Lovers and Friends" Plymouth (10th week) (D-1072; \$3.30). Close to capacity, and the week's gross approximates \$23,000; aimed into late spring.

"Mexican Hayride" Winter Garden (10th week) (D-1072; \$3.30). Expected to do good; musical drew big grosses out of town and very well regarded; quoted around \$22,000.
"Oklahoma" St. James (4th week) (D-1072; \$3.30). Second straight of many seasons continues to sell out all performances, with limit of \$24,000 in the last week.

"One Touch of Venus" 46th Street (10th week) (M-1214; \$4.40). Here from Imperial Monday; theatre has been drawing houses of standees over \$20,000.
"Over 21" Music Box (3d week) (M-1214; \$4.40). Good mix of good things; capacity since opening.

"Ranch House" Alvin (1st week) (D-1072; \$3.30). Climbed to \$22,000 in the last week, but this week along, with last week's takings quoted over \$24,000.
"The Miller Boy" Broadway (10th week) (D-788; \$3.30). Will return to holidays, but has come back to the theatre, and the week's gross approximates \$23,000; aimed into late spring.

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ing 10th month and still drawing excellent grosses; week over \$18,000.
"The Duke in Darkness" Plymouth (10th week) (D-1072; \$3.30). Alex Cohen and Joseph Klopis, written by Patrick Hamilton; opened Monday; week over \$18,000.
"The Two Mrs. Carrillos" Booth (25th week) (R-712; \$3.30). Another "Mexican" winner; last has bounced back to sell-out audiences, quoted around \$14,000.

"3 Is a Family" Longacre (17th week) (C-1018; \$3.30). This passed the half-year mark and still making good Chicago company also climbing; \$20,000 quoted.

"Victory Belles" Ambassador. Closed Saturday after 11 weeks; far out of the money mark and still making good Chicago company also climbing; \$20,000 quoted.

"Waltmore" Cort (D-1064; \$3.30). Presented by Meyer Davis; propped up last week of response by John Orr and Reginald Denham; was liked out of town; open tonight (26).

"Wings" Victoria (4th Street) (10th week) (D-1008; \$4.40). Definitely playing into spring; expected to be a success; \$22,000 quoted.

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"Sons" Booms to \$48,500, "Family" 1/2G, "Kiss" 17G, "Okla." SRO 30G

"Blossom Time" Hardy
\$21,500 in Detroit

Back for the 20th time, "Blossom Time" proved a heavy draw in the case, where it stacked up \$21,500 in Detroit. The show is a perpetual money-maker here, got an added boost through the local "Blossom Time" show, which is still in the city for two weeks before it leaves. With Father" moves into the house for two weeks.

The Aldrich Family held up to a good \$20,000 in its fourth week at the Lafayette under the popular-pricing policy at \$1.15 top. The house goes dark until Friday (28), when "Janie" moves in.

"Boys" Boff 35G
In La Pulley Wk.

Philly's Philadelphia Jan. 25. The city's three regular light shows were out to the Brooklyn show. The Walnut goes dark Feb. 6 following a successful six-week engagement at \$1.15 top. The house goes dark until Friday (28), when "Janie" moves in.

"Doughgirls" Rousing
\$18,400, Balto Repeat

Returning to the scene of its previous Broadway triumph, "Doughgirls" is on in rousing style at Ford's last week. The show is a perpetual money-maker here, got an added boost through the local "Doughgirls" show, which is still in the city for two weeks before it leaves. With Father" moves into the house for two weeks.

"Kiss" \$15,000 in L. A.
Final; "Fun" Good 10G

Los Angeles, Jan. 25. "Junior Miss" look good in the stand at the Baltimore Sunday night show. The show is a perpetual money-maker here, got an added boost through the local "Kiss" show, which is still in the city for two weeks before it leaves. With Father" moves into the house for two weeks.

"Patriots" \$15,000, Cincy

Cincinnati, Jan. 25. The show is a perpetual money-maker here, got an added boost through the local "Patriots" show, which is still in the city for two weeks before it leaves. With Father" moves into the house for two weeks.

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Thousands of out-of-towners and local last week and grosses climbed up considerably. "Kiss" boomed to a new high of \$48,500 at the end of the week. "Family" made a nice gain at the City theatre next door to hit \$10,000. "Okla." continues to swell in the Elgin with \$30,000.

"Gilbert and Sullivan Company" Sidelaker (2d week) (1400; \$2.75; 11th week) (1000; \$2.75). Up to \$12,000.

"Good Night Ladies" Blackstone (3rd week) (1400; \$2.75). Enjoyed nice increase to \$10,000.

"Kiss and Tell" Harris (37th week) (1400; \$2.75). Improved with \$10,000.

"Oklahoma" Empire (10th week) (1400; \$3.85). Selling \$30,000.

"Sons of Fun" City Opera House (3d week) (3000; \$3.00). Biggest show in town. \$20,000.

"Tomorrow the World" Selwyn (11th week) (1000; \$2.75). Up to \$15,000.

"Unsuspected Innocence" Great Northern (10th week) (1400; \$2.75). Sliding around \$10,000.

"Arsenic" WOW \$26,500
IN 7 MIDWEST SHOWS

Kansas City, Jan. 25. "Arsenic and Old Lace" conspired, but the show is a perpetual money-maker here, got an added boost through the local "Arsenic" show, which is still in the city for two weeks before it leaves. With Father" moves into the house for two weeks.

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Returning to the scene of its previous Broadway triumph, "Doughgirls" is on in rousing style at Ford's last week. The show is a perpetual money-maker here, got an added boost through the local "Doughgirls" show, which is still in the city for two weeks before it leaves. With Father" moves into the house for two weeks.

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CHATTER

Broadway

Tom Pizdale's lives
Peter Donald ("Can You Top This")

Billie Burke's Saturday (122) proper laugh on tomorrow.
Everett Sloane now has a red "beaver" to match his hair.

John Pizdale, songwriter-singer, in town, stationed around N. Y.
John Pizdale, in for a quickie visit the first of February.
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provinces for Tom Arnold in February, with tour to last eight months.
Mrs. Henry Morrison, aged 74, mother of William and Henry Morrison, seriously ill after suffering stroke.

Nova Pilbeam, who lost her husband in a flying accident, has now and never brother, the RAF pilot, missing.

Flanagan out of the Jack Hylyton show, "Hill-Hill," for a week, due to laryngitis, with Eddy Gray singing.

Bethel McCracken, authoress of "Quiet, Andy," had news of the death of her husband, a lieutenant, in Italy.

Jimmy Phillips, general manager for Peter Markey, has finally prevailed upon the British Broadcasting Corp. to lift the ban on "Paper Doll."

Alma theatre, London, after trying play and musicals for nine weeks is to revert to films. It's an Associated British Picture Corp. house.

"Home Coming Wales," second in list of best song sellers, was written by Bob Maud and Ray Simon, which makes it an Anglo-American success.

Kinematograph Renters Society have still not okayed the deal between Gaiety and Associated British Picture Corp. It involves 22 theatres.

Jackie Billing (and Chase), former vaudeville, has established himself in London by his recordings. He has staged the dances in Bernad Deillon's cabaret, "The Blue Bird."

A cabaret girl, Françoise Lefebvre, has been left \$1,000 by an RAF pilot who was killed in action. She was found within four years. Fund set up in will of Gerald E. King, RAF officer.

Rondal Productions, after 33 weeks of show, at the Old Edwards, "Miss Blandish," to start new tour, beginning in London, with a presentation with Charles L. Tucker's Enterprises.

John Shephard, confined to London Clinic for three weeks due to a severe nervous breakdown, is being ordered out next week. But has been ordered to the country for complete rest.

"Lilac Domino," just revived at the Regent, has been revived at the Hylyton, is expected to come to His Majesty's theatre after run of "Cinderella" and "The Blue Bird" in March, or late February.

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release after surgery several months ago.
John Farrow sold "Goleth," tale of his experiences in the California Navy, to Adventure Magazine.

Peter Lazarus, Jr., head of publicity and advertising for United Artists in town for promotional huddles.
Bernard Williams, secretary of Warners after 13 months to become publicity director for Hunt Stromberg.

Bycycle collision between Bonita Grattale and Philip O'Neil, resulting in a crash on "Song of the Open Road."

Marjorie McCray, Jr., returned to her script after visiting her husband, Captain McCray, in the camp near Mason, Ga.

Arthur Phillips, appointed business manager of the Metro studio, has a new job on the Culver City lot, although other plans have been dem. for years.

Jimmy Stewart, now Capt. James M. Stewart, U.S.A., awarded title of "California's outstanding young man of 1943" by L. A. Junior Chamber of Commerce.

Gladia Jordan is new thrust at Kelly's.
Billy Gableman is new emcee at Syd Sirkins's 634 Club.

Jackie Miles vacationing here prior to his return to the Belvoir on Feb. 11.
Arthur Murray and wife are vacationing at the Belvoir.

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Rondal Productions, after 33 weeks of show, at the Old Edwards, "Miss Blandish," to start new tour, beginning in London, with a presentation with Charles L. Tucker's Enterprises.

John Shephard, confined to London Clinic for three weeks due to a severe nervous breakdown, is being ordered out next week. But has been ordered to the country for complete rest.

"Lilac Domino," just revived at the Regent, has been revived at the Hylyton, is expected to come to His Majesty's theatre after run of "Cinderella" and "The Blue Bird" in March, or late February.

A cabaret girl, Françoise Lefebvre, has been left \$1,000 by an RAF pilot who was killed in action. She was found within four years. Fund set up in will of Gerald E. King, RAF officer.

OBITUARIES

WALTER HACKETT
Walter Hackett, 67, playwright, producer, and director of musicals, died in London, Jan. 25, at Mt. Sinai hospital, New York, after a long illness. He had written and staged plays both here and abroad. Most of his plays were produced in New York. He had resided from 1914 to 1940, after which he returned to the U. S. His wife, Marion Lorne, died in 1938.

Hackett was probably best known for "The White Sister" on which he collaborated with F. Marion Crawford. "It Pays to Advertise," which he co-authored with the late Hal Cooper, and "Capt. Applejack," trio enjoying long and prosperous runs here and later duplicated for London.

Other Hackett plays included "Paying the Price," "The Invader," "The Regeneration," which he collaborated with Owen Kildare and also produced in 1908. In addition to those mentioned he authored or collaborated on some 90 plays.

While abroad in addition to writing plays, he has plays, his management in the Duke of York theatre, London, in 1930 and also opened the White Star theatre, London. Four years later he leased the Apollo theatre, where he remained until 1937 and then acquired the White Star theatre, which he operated until 1938.

ROSIE LLOYD
Rosie Lloyd, English vaude performer and sister of Alice Lloyd, internationally famous singing comedienne, died in London, Jan. 25, after a long illness. She had been appearing in the pantomime at the Alexandra, London, up until the previous Saturday when she was stricken and rushed to the hospital.

Lloyd and her husband, her triumphs in London productions and in the music halls of London and throughout the 1930s after she came to America by the late Percy G. Williams for a tour of his theatres and in 1936 after she had been brought over by her husband, Alice and Marie Lloyd. She had a singing show on American radio.

Lloyd was married to the late William Pulkanski, of the Pulkanski Bros., comedians in the London films, Pulkanski died several years ago.

Survived by five sisters and a brother.

CHESTER ALEXANDER
Chester Alexander, 35, former vaude and niter performer, dropped dead in Miami, Jan. 18. He had been married with his wife for two months ago after four years in theatrical work in the middle west and in the Pacific coast. Before coming to Miami 21 years ago, he toured in vaude partnered with Frank Madson. He conducted and emceed shows at various theatres in Miami the last being a six-year engagement at the Club Bagdad. Since 1933 he had been a theatrical agent.

Survived by widow and a brother.

JOHN E. COULTS
John E. Coultis, 61, died at Tampa, Fla., Jan. 8. Although reported to have looked some 40, he was mostly inactive for the past 10 years.

He was a vaude agent. Coultis was associated in the production of some vaudeville acts, including "Sawing a Woman in Two," and "The Great Escape."

Formerly of Coultis & Tenney, which sent shows with Broadway agents, he had produced some of these attractions including "Grid of My Dreams" and "The Kiss Burglar."

GERTRUDE RALSTON
Gertrude Ralston, 53, former vaude performer who in private life was Mrs. Bert Bertrando, died Dec. 28 at Boston, Mass.

Mrs. Ralston had been prima donna for many years with vaude shows on the Columbia Circuit. She later married Bert Bertrando, comedian, and after the fold of the Columbia, which appeared with husband in vaude under team name of Bertrando and Ralston.

Husband and daughter survive.

WILLIAM PUTNAM
William Putnam, 67, former New York theatre owner and operator, died in New York, Jan. 18, after a prolonged illness.

A lifelong New Yorker, Putnam founded the Essex Amphitheatre in 1911, operating shows in 1911, operating shows

in Bloomfield, Plainfield and Westfield, N. J. He was as the organizer of a chain of houses in Pennsylvania and Ohio, and operated the original Paramount and Proctor's theatres in Newark.

Until retirement, three years ago, Putnam maintained a theatrical office in downtown Newark.

ARTHUR WALTON
Arthur Barth, known professionally as Arthur Walton, a former member of the Four Waltons, died Jan. 17 in Toledo.

For 23 years the Four Waltons were headliners with Barnum and Bailey, Forepaugh, Sells Brothers, and other tent shows. Also played on vaude circuit.

JOHNNY NOBLE
Johnny Noble, Hawaiian song-writer, died in Honolulu, Jan. 13 of a heart attack. Only a few hours before his collapse he was with friends, apparently in good health.

Body was cremated, following services attended by various Hawaiian clubs and the Royal Hawaiian band.

AL RYDELL
Advertising manager of "Variety," and Sam manager of RKO Franklin N. Y., died of pneumonia Jan. 24, 1944. Five brothers and a sister survive.

WILLIAM E. CONRAD
William E. Conrad, 70, the manager of the Al. G. Field's, musical comedy, died in Los Angeles, Jan. 24, after a long illness. He was in charge of Field's death, died at his home in Columbus, O., Jan. 14.

DANIEL FREES
Daniel Frees, 30, radio writer and onetime foreign correspondent for New York World, died Jan. 17 in Los Angeles. In recent years he wrote scripts for transcribed programs.

JACK PATERSON
John Allen Paterson, 54, died of a heart attack in Los Angeles, Jan. 23, at his home, 1000 N. Hollywood, after a long illness. He was a writer of radio scripts for transcribed programs.

CARLYLE BARRETT
Carlyle Barrett, 49, died in New Haven, Conn., Jan. 15. He was Warner Bros. Connecticut district manager, with offices in New Haven.

ROBERT ALLEN
Robert Allen, 38, assistant composer for many years, died Jan. 23 in Hollywood. For the 23 years he had been a writer for various indie productions.

MISS LEOLEA
Miss Leo Lea, 74, mother of Dan Wynn, comedian and actor, died in Los Angeles, Jan. 23. She was Warner Bros. manager of Walnut theatre, Phila., died in Atlantic City, Jan. 20.

FRANK RECHENBAUM
Frank Rechenbaum, 76, film theorist, died Jan. 17 in Los Angeles.

MOTHER OF FRED BOND
Mother of Fred Bond and Bill Bond, radio announcers, died Jan. 23 in Louisville, Ky.

DOROTHY DILL
Dorothy Dill, 38, actress, died Jan. 23 in Hollywood. For the 23 years he had been a writer for various indie productions.

MARRIAGES
Dorothy Dill to Bill Doehling, 38, actor, comedian, and actor, died Jan. 23 in Hollywood. For the 23 years he had been a writer for various indie productions.

BIRTHS
Mr. and Mrs. James Coy, son, last week in New York. Father is conductor of "Magic of Music" on WNEW.

Mr. and Mrs. Clem DeFrancisco, son, last week in New York. Father is former manager of WB's Ritz.

Mr. and Mrs. Edward Force, daughter, Jersey City, Jan. 16. Father is a writer, publisher and treasurer, RKO Proctor's, Newark, N. J.

Mr. and Mrs. E. J. Rice, son, Jan. 17, Chesandish, Ohio. Son was vocalist with Orin Tucker's orchestra.

Mr. and Mrs. Charles Correll, son, last week in New York. Father is a writer of "Amos 'n' Andy" radio team.

Hollywood

Hal Roach upped from major to least-comed.

Douglas Douglas, which film name to John Mitchell.

At Kingston set to set up a New York office for his agency.

John Mitchell, former actress, to wed Capt. Robert Soren.

Mary Boland reported on the MGM picture, "The Sign of the Cross," which she is directing for Paramount, laid up with bronchitis.

Hal Walker, Paramount director, cracked into cold, and a special job in the Warner talent department.

Spivy's return to his own right, Spivy's return to his own right, Spivy's return to his own right.

Spivy's return to his own right, Spivy's return to his own right, Spivy's return to his own right.

Spivy's return to his own right, Spivy's return to his own right, Spivy's return to his own right.

Spivy's return to his own right, Spivy's return to his own right, Spivy's return to his own right.

London

Sydney Hymn ordered to hospital for four weeks of rest by his doctor.

Michael Balcon will film J. B. Priestley's play, "They Came to a Town."

Walter Fitzgerald, who plays title role in "M. Bolley," is father of a son.

Will Collins to tour "Gypsy Princess" arrival for eight months, opening Bristol April.

John Pizdale, in for a quickie visit the first of February.

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magazine presents

Esquire

the 1944 ALL-AMERICAN JAZZ BAND

Here's Line-Up for Esquire Jazz Concert

Trumpet
★ LOUIS ARMSTRONG
ROY ELDRIDGE

Piano
ART TATUM
TEDDY WILSON

Clarinet
★ BARNEY BIGARD

Guitar
★ AL CASEY

Trombone
JACK TEAGARDEN

Drums
SIDNEY CATLETT

Saxophone
COLEMAN HAWKINS

Bass
OSCAR PETTIFORD

Odd Instruments
★ RED NORVO
★ LIONEL HAMPTON

Male Vocalist
LOUIS ARMSTRONG

Female Vocalist
★ BILLIE HOLLIDAY
★ MILDRED BAILEY

*A Dream Ensemble of Jazz Artists
Chosen by Esquire's Board of Hot Music Experts
for a Thrilling, History-Making*

JAM SESSION at the METROPOLITAN OPERA HOUSE

tuesday night january 18th at 8:45

Hear music history being made in this, the first jazz concert ever given at the Met. Every instrument played by its greatest exponent... selected by America's leading jazz authorities.

Admission to War Bond Buyers Only Concert is staged for the sale of War Bonds in the Fourth War Bond Drive. Buy a bond in any amount from \$5 to \$100 and get a free ticket to the Met. The bigger the bond up to \$100, the better the seat—first come, first served. Bonds available at WJZ Blue Network Booth, RCA Bldg., in Radio City... also at War Bond Square, N. E. corner 52nd and 6th (conducted by Gem Safety Razor Corp.).

Broadcast of Concert Over WJZ and Blue Network

Part of the concert will be featured by Coca-Cola on the Victory Parade of Spotlight Bands, Tuesday, Jan. 18th, 9:30-9:55 E. W. T.

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